

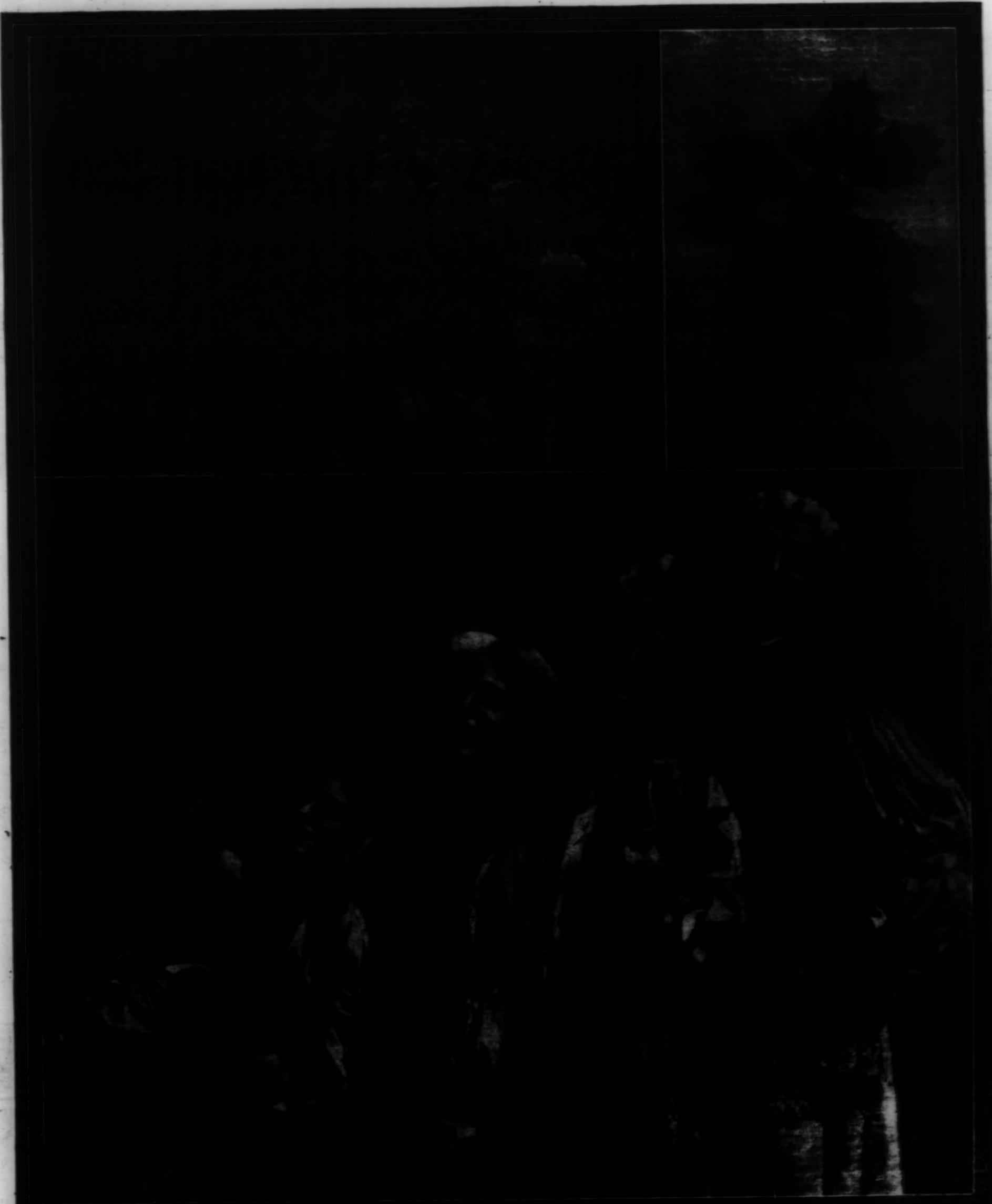


# THE NEW YORK DRAMATIC MIRROR

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PRICE TEN CENTS



## THE MATINEE GIRL



## HAPPY 1908!

Yes, yes! I hear the chorus of groans, "Hard times!" But don't allow the hard times without to cause hard times within. If you have been one of the bee instead of the grasshopper family you have prepared for this season in the better times. In soft times you have prepared for hard. That is subject for felicitation at the beginning of another twelve months.

If you have not so done, if you have wasted when you should have hoarded, then you will resolve that no hard times will ever find you unprepared as have these, and that is another cause for congratulation in the new year.

If the new year finds you caring more for your profession than you did in the old, if you have kept burning in your heart chambers the torches of your ideals of that profession, you are by that fact inviting a happy new year, for you will have the cleanest and most enduring of all joys; the joy of work.

While I wish you a Happy New Year, I am hoping that you will turn a brave face upon it. For times, as persons, reflect the mood of those who approach it.

And, friends, you who have read this column for the year and for many years, do not concentrate your hopes wholly upon the months of the coming year being merely happy ones. Make this a busy year, a useful year, a year of advance from old outposts of thought to new. Happiness runs from those who pursue it. As a child, shy to one who makes assiduous overtures comes at last to the knee of the indifferent and sues for attention, so happiness comes to those who ignore it. Working hard and helping in our tiny way to solve the problems of humanity, losing sight of self in the big sum of human endeavor, we give amased welcome to an infant joy that comes sought and nestles in our hearts.

Happy 1908!

In that secret studio where David Belasco acts and then writes his plays into being, a studio of which not more than two or three persons have had vision, is a beautiful bust of Sappho.

"She was a rare woman, a beautiful genius with a soul whiter than the ignorant who slander her memory," he says. "She is my inspiration."

On one of those soggy days when the soul and body needed a squalid brightening I thrust my feet into storm rubbers, seized my umbrella in both hands to save it from the onslaughts of the wicked wind, and went to a music hall to see May Irwin in vaudeville.

She came on after Princess Trixie, the wonderful white educated horse that indicated by a wrinkling of a satin nose which women in the audience she considered beautiful and which were not. Miss Irwin was as white and shining as Princess Trixie, but she wore marvelous golden satin panels which were not in the wardrobe of the equine princess. She resembled a very large, very amiable and very prosperous wax doll. She came on with an air of jolly indifference, and her audience was straight and anticipatively grinned.

Miss Irwin, with a sly wink, began a song recital, as naughty as any of Vesta Victoria's, about the man who stayed out all night because he "was afraid to come home in the dark." The wife of the nocturnal rambler became imbued with the same fear, and when she arrived at home at noon told of it with the wide eyes and sly mouth that are part of May Irwin's brand of humor. Then she complained without music in mournful voice of the brown silk gown she had found in the garret, and tried on with many a backward thought and sigh, to find that the hooks and eyes had forever parted.

She bewailed the loss of her dinner, her seal-skin sack and her husband to a neighbor, and then burst into a lament about "The Sting of the Bumble Bee." When her repertoire was concluded and the audience shouted "More," she sang "The New Bally," sang it better than ever before.

May Irwin in vaudeville is fine entertainment for wet weather or dry, and a sure cure for soggy spirits.

And now we are hearing that "Spiritisme," which so dismally failed with a brilliant cast in this city a few years ago, was by that number of years ahead of its time, and that Sardon smarting under its non-success, exclaimed: "It is mental fruit plucked too soon. Within ten years the play dealing with occult themes will succeed in New York."

In fulfillment of his prophecy we go again and again to see John Mason shining with truly starry effulgence in *The Witching Hour*.

"The triumph of mind over matter" is the corner stone, the superstructure, the chief arch and the capstone of that play structure. The improbable story of the hypnotism of a family for three generations by a cat's eye would be silly in weaker hands, but it is impossible for Augustus Thomas to be other than strong in any manifestation of his talents. He is a creator of manly men, and John Mason plays manly men in a manly way. It is a union of a virile playwright with a virile actor, and it is the strength of the pres-

entation quite as much as the novelty of the theme that draws and holds the audiences of *The Witching Hour*.

There is more than an elusive reminder of Maude Adams in the rendition by Marie Doro of the Syrian maid in *The Morals of Marcus*. Miss Doro is of the same fragile physique, with the same thistic down whimsicality of mood and movement. Her face is of the same pear-shaped contour with a wee pointed chin to give accent of piquancy to the facial harmony. Miss Doro's face is bewitchingly childlike, her wide open, abnormally large brown eyes, giving the impression of an endless interrogation of life.

In a shabby little studio above a stable in the fifties works a thin, large-eyed young sculptor. The chief work in this chamber of many ideals, and as yet few fulfillments is a charming head of Alla Nazimova. All the teasing, efflike propensities of the actress in her light moments are bodied forth in the statuette. About it by some power of divination and some cunning of hand he has wrought, too, the veil of melancholy that enwraps her quiet moments. It is an excellent reproduction of her features and a more excellent interpretation of her moods and an acquaintance of the exotic loaned us by Russia so said.

"I have tried to make it like her," said the boy sculptor, wiping his clayey fingers on a much bedaubed and faded blue apron. "We fellows see her play every Saturday night—if we have the price of admission to the balcony. I've never been nearer to her than the distance between the stage and the middle row of the gallery."

The visitor raised her lorgnette for another admiring survey. "I am sure Madame Nazimova would like the bust. I will drive her up to see it."

The great sculptor of the future sank upon a rickety stool, his boyish face flushing and paling in alternate seconds.

"Don't," cried the balcony admirer. "Bring that goddess to this place! I should die."

Francis Wilson has one fixed principle that raises him to the stature of a public benefactor," says an admirer of the comedian. "When he gives his seat in a crowded car to a woman, which he always does because he is a gentleman, if she doesn't acknowledge his courtesy he invariably lifts his hat, and says: 'I beg your pardon, madame, but you forgot to thank me.' *THE MATINEE GIRL.*

## REVIVAL AT THE GERMAN THEATRE.

A revival of Lessing's always delightful five-act comedy, *Minna von Barnhelm*, held the boards at the German Theatre on Tuesday and Wednesday nights, Dec. 10 and 11. It is remarkable how this one-hundred-and-forty-four-year-old play retains its freshness. Unlike most of its contemporaries it never loses one.

An excellent cast was employed in its presentation. August Weigert was a manly Major von Teillheim, thoroughly human and lovable. Hedwig Reicher succeeded admirably with the role of Minna. To those accustomed to seeing her in tragic parts her facility in comedy was a surprise. Her girlish charm won all hearts.

As might have been expected Elia Hofer found herself at home in the character of the lively, mercurial maid Franziska. The part might have been made to order for her. Miss Reicher and she both looked as pretty as could be in the costumes of the period. Otto Colliot was less successful as honest, coarse Just. The chief fault with his work was a tendency to overloudness in speech. He failed also to extract the pathos from certain of his lines. Ernst Sauermaier could not have been improved upon as amiable, enthusiastic Werner. He filled the bill perfectly. The mean, truckling host of Carl Marth was a good piece of work. A capital bit was Heinrich Marlow's Riecant de la Marliniere.

## HAPPY VALLEY.

A reading of *Happy Valley*, J. J. McCloskey's new and original play of the golden days of California, was given at the rooms of the Golden Gate Club before a very critical assemblage, who pronounced it unusually interesting to Californians, especially those who have only read of the experiences and privations of the Argonauts of '48. "It will dispel the illusion," says one who has read it, "that the gold seekers of those days were largely composed of criminals and ruffians." A matinee performance of *Happy Valley* will be given at an early day, and the company will be composed entirely of Californians, it is said.

## PERLEY-SHUBERT SUIT DISMISSED.

Supreme Court Justice Amend has dismissed the complaint of Frank L. Perley in his action for damages for \$25,000 against Lee Shubert for alleged breach of contract. The court, after hearing the testimony of Mr. Perley, dismissed the complaint on motion of Mr. Cardozo, counsel for Lee Shubert, on the ground that Perley's evidence did not substantiate the claims made in his petition, and that the Court of Appeals, in passing on this same case, decided that he had made no effort to obtain a performance of the contract, and was therefore in no position to ask for damages.

## VIOLA ALLEN'S NEW PLAY.

Rehearsals of Viola Allen's new play, Irene Wycherley, in which she will begin her season at Ford's Opera House in Baltimore on Dec. 30, began last week at the Berkeley Theatre. The cast includes, in addition to Miss Allen, Grant Stewart, Edwin Arden, John Glendinning, Walter Hampden, Hudson Taylor, Ffolliott Padgett, Nellie Thorne, Selene Johnson, Dorothy Hammon, Mrs. Sam Sothern, Mrs. Ben Webster, and Lillian Shirley. Three weeks will be played out of town, and the company will then come to New York for an extended engagement.

## GERMAN THEATRE DESTROYED.

The Municipal Theatre in Grossenbach, near Dresden, Germany, was totally destroyed on Dec. 19 by fire, following a gas explosion during a rehearsal of *The Merry Widow*. There was no audience present. The manager, the handmanner and several others of the orchestra, as well as several members of the company, were injured, some of them seriously. The explosion was heard for many miles and caused a panic in the town.

## ACTOR WOUNDED WITH RAZOR.

Wallace Erskine, a member of The Prince Chap company, was found in his room in a hotel in Columbus, Ga., last Thursday with his throat badly cut with a razor. Members of the company believe the wound to have been inflicted accidentally. Mr. Erskine will probably recover.

## NEW PENNSYLVANIA THEATRE.

The new Sisson Theatre at Connellsville, Pa., managed by Fred Rohlins, was opened on Dec. 17 with *The Honeymooners* as the attraction. S. H. O. signs were posted. The new Sisson theatre has a seating capacity of 1,200 and is a model theatre.

## THE NEW YORK DRAMATIC MIRROR.

## THE LONDON STAGE.

## TIGHT MONEY AND BAD WEATHER INTERFERE WITH BUSINESS.

Angela Presented with Some Success—A Well-Adapted Comedy—Gawain Stirs Up a Whirlwind—Public Dress Rehearsals—La Gioconda in English—The Agitator.

(Special Correspondence of *The Mirror*.)

LONDON, Dec. 14.—The pre-Christmas and pantomime period is always a bad time for new play producing. Just now, moreover, in addition to those folks who are saving up for lavish show going in the coming holiday, business is very bad in many directions and money is exceedingly tight in many quarters. At such times the show business (both theatrical and variety) is always the first to suffer, playing being a kind of luxury rather than a necessity. Anyway, it is so here in Britain's Isle, where the natives do not make such a regular practice of going to the play as your American citizens and citizens do.

The one new play of last week was *Angela*, presented by Prentiss Frohman (or his English representatives) at the Comedy on Wednesday night, Dec. 4, instead of on Monday, as formerly arranged. Angela is billed as by George Duval and Cosmo Gordon Lennox. As a matter of fact, C. G. L. (who has also three other names, namely Charles Edward Stuart), has adapted this play from Georges Duval's farcical comedy entitled *Dix Minutes d'Arret*?

Now Cosmo (who is generally known as Cosy), has in time adapted many French plays and adapted them well. Lately, however, I regret to say, he has not seemed in his best and brightest adaptive form. His version of *Miqette*, which recently failed at the Duke of York's, was by no means well done. *Angela* is certainly better done than *Miqette*, but it is not done well enough. The French original, although quaintly written (like most of the plays by Mon Ami Duval), is nevertheless cast in very conventional lines. That is to say, it is written about that young woman and that young man who have (in so many stage plays) been condemned either by stony hearted parents and guardians or by iron bound wills and bequests to marry someone whom they have never seen. Naturally, each hates the other; naturally they meet—not knowing who is which, and, of course, they fall in love with each other and so on and so forth.

In the case of *Angela*, which was to have been called *The Platonic of Angela*, this meeting takes place in a railway carriage, and matters are still further complicated by a breakdown and a delay on the line. The piece is at its best here, but sooth to say (as you will have guessed), it is not a very good play. Its farcical incidents, however, being certainly amusing, and, above all, the splendid acting, especially that of Marie Tempest (Mrs. "Cosy"), as the heroine, Angela, caused the play to be well and warmly received. So I am hoping that with it friend Frohman will find it will repay him for his two recent failures—namely, the aforesaid *Miqette* at the Duke of York's, and Sutro's play, *The Barrier*, at the Comedy.

It is only fair to give praise to the delightful and artistic Marie's fellow players in her husband's new adaptation. These include Allan Aynsworth (as the other person in the railway carriage), Eric Leurs, Herbert Ross, Fred Lewis, Drelincourt Odium (there's a quaint name for you!), Ernest Cosham, Fred Grove, and the handsome and clever Lelias McCarthy, wife of the brainy Granville Barker, who, as I noticed you before, wasted his brilliant playwriting talents on *Waste*.

A whirlwind discussion broke out last week in London theatrical circles, was caused by your servant's recent denunciation in *This Mirror* of the growing habit of giving *repetitions générales* or public dress rehearsals of new plays as being in every sense injurious to the productions concerned.

The whole of these *Gawainian* anti-repetition remarks were quoted in yesterday's *Evening Standard* and *St. James's Gazette* and the quote—that smart and able theatrical journalist, Boyle Lawrence—who signs himself "B. L." denounced the good *Gawain* for his anti-public dress rehearsals views while speaking of him most generously in a personal sense.

And lo, by nightfall, in going around the theatres, I found fermentation going on and your humble servant's *Mirror* article on the subject being canvassed in many a managerial office and dressing room.

Naturally all this wetness and windiness of this week sandwiched with samples of frostness and fogness, have played havoc with the business at the theatres and halls. Those who once got home were not to be drawn out again (small blame to them!), and indeed not only in London but from all over the British provinces come the same unglad tidings. And indeed, although I do not go so far as an esteemed colleague on the *Triangle* (London's, not New York's) in describing the whole of the now moribund theatrical season as "a season of sorrow," yet, alas, there ha: been several more theatrical failures.

This new group includes certain plays of which most of us had good hopes of financial as well as artistic success.

The only new full grown play—or rather adaptation which we had since last week was *La Gioconda*, rendered into English by a lady member of the New Playactors' Society and produced by that society at its tiny upstairs theatre at 3 Bedford Street, Strand. The adaptation was well done and well acted, especially as regards the big scene in which Eleonora Duse was wont to draw your (and my) tears.

The only other new play of the week was a one-act specimen written by Mrs. Oscar Berger and entitled *The Agitator*. When put on in front of the phenomenally successful Brewster's Millions at the Hick's Theatre last Monday it proved to be a very smartly and pathetically written little drama after the style of the same brilliant writers of miniature drama, *A Bit of Old Chelsea*. The name part, a poor but poignantly persistent pickele mixing girl, was admirably played by Marjorie Murray, who then made her first appearance on the London stage. So good, indeed, was the sweet young Marjorie that I can safely predict that she has come to stay.

Two nights this week I journeyed in the pitiless rain and the merciless wind to the ancient borough which Chaucer described as Stratford-at-the-Bowe. My reason for these stormy pilgrimages was to see H. B. Irving (eldest son of the late Sir Henry) play his father's great character, Mathias in *The Bells* and the virtuous Lesurgens and the villainous Dubosc in *The Lyons Mail*. In both these terribly trying plays young H. B. acted splendidly and he was received again and again.

At the moment of mailing I learn that the said H. B. may go to the Garrick Theatre to play these pieces and others of his father's repertory and also to produce Justin Huntly McCarthy's new tragedy, *Cesar Borgia*, just tried with great success in the provinces. So good, indeed, was the young H. B. that I can safely predict that he has come to stay.

If this arrangement comes off Actor-Manager Bourchier will (he has just told me) happily either go to another theatre or revisit America in order to produce his adaptation of the new French play, *Samson*, in conjunction with Prentiss Frohman.

Next week there are hardly any productions, but the week after there will be so many that there will be no rest day or night for *GAWAIN*.

## FRENCH ACTRESS ARRIVES.

Maud Amy, of the Théâtre des Variétés, in Paris, arrived in New York on Dec. 15, to study the theatre in America. She has played at the Odéon, the Gymnase and other Parisian theatres and was noted for her Ophelia to the Hamlet of Mounet-Sully. She speaks English.

## PRONOMENT REPORTEURS: MANAGERS.

Photo Dickopf, Red Bank, N. J.

CHARLES K. CHAMPLIN.

Charles K. Champlin, one of the most popular repertory actor-managers, is meeting with unbounded success. Last season, he states, he had only one losing week out of forty, and broke ten house records for week's business, besides playing to phenomenal business everywhere. This season he has been doing equally well. Mr. Champlin carries a company of twenty-seven players who are carefully selected during his Summer layoff to fit the characters of his repertoire of plays. Each of his plays is thoroughly rehearsed in a painstaking manner, with particular attention paid to detail and atmosphere. He also carries a number of vaudeville acts that all the time while the stage is being set for the plays, making it a continuous performance from the rise of the curtain in the first act to its fall in the last. Whenever he plays a town where there is a vaudeville house against him he states that the opposition does not hurt his business for his list of acts are in themselves equal to the majority of the full vaudeville shows given in cities from twenty to eighty thousand inhabitants. His patrons get a dramatic and vaudeville performance for the same price.

This being his ninth season with his own company, he has become an established favorite in the territory he plays, and his coming in every town is always hailed as an important event of the season.

## REPERTOIRE NOTES.

The Price and Butler repertory company has been doing very satisfactory business all season, being a favorite in the class of towns in which it annually appears. The company is composed of nearly the same people as last year.

The roster of the Stewart Opera company for the season of 1907-8, under the direction of George Chandler, includes Edward Wells, business manager; Charles Trier, stage director; Seth Simonson, musical director; William G. Stewart, John B. Phillips, Herbert Salinger, Pacie Ripple, Huntington May, Arthur Wooley, Fred Quinn, Anna Lichten, Hattie Fox, Margaret Rice, Marie Hogan, Paulette Antoine, Jessie Irwin, Marion Oliver, Therese Gortere, Kitty Prerrio, Sybillette Radcliffe, Beatrice Cook, Linda Maritana, Elva Green, Violet Jose, Grace Varney, Pearl Hall, Walter Cook, Ed Halloran, Robert Whitecombe, Thomas D. Daly, Thomas Jamison, George F. Malloy, Jean Radnor, May Willard, Pearl Whitecombe, May Paine, Philia Niel, Mercedes Galbreth, Alice Michell, Dorris Mayfield, Blanche Smalley, Louis Lahvinne, Hugh Brady, Henry Bergman, C. L. Wimer, J. C. Cushing and J. E. Jackson.

Orin T. Burke has replaced Edward Brandon and Anna Jordan has replaced Florence Burroughs with the Earl Burgess company, C. G. Hill, manager.

Corinne Snell, leading lady with the Earl Burgess company, playing Lancaster Pa., was taken suddenly sick on Dec. 12, and after the performance was taken to a hospital. Her parts have been filled by Dorothy Martin.

Beatrice Earle spent the week of Dec. 2 in New York visiting her husband, John A. Himes.

## REFLECTIONS.

## REVIEWS OF NEW PLAYS.

## GETTING READY FOR CHRISTMAS PRODUCTIONS EVERYWHERE.

The Secret Orchard an interesting drama—Musical Farce Finds Favor at Wallack's—Lincoln J. Carter's Extravagant Uptown—A New Melodrama with Music—Student Plays

To be reviewed next week:

JOHN GLADYE'S HONOR. .... Daly's Garrison  
UNDER THE GREENWOOD TREE. .... Liberty Hudson Circle  
POLLY OF THE CRAGGS. .... Hudson Circle  
HER SISTER. .... Hudson Circle  
PLAYING THE PONIES. .... Circle  
THE BAD BOY AND HIS TROUBLES. .... Blaney's  
THE ROCKY MOUNTAIN EXPRESS. .... American  
DEADWOOD DICK'S LAST SHOT. Fourteenth Street

## Lyric—The Secret Orchard.

Play in four acts, by Channing Pollock, adapted from the novel of the same name by Agnes and Egerton Castle. Produced Dec. 16. (Hunter, Bradford and Reid, managers.)

The Queen of St. Magdalene. .... Frank C. Bangs  
Blanchette. .... Gertrude Augarde  
Duke of Cluny. .... Frank E. Lamb  
The Duchess of Cluny. .... William Courtenay  
Charles Edward Henri Stuart, Duke of Cluny. .... Edward R. Mawson  
Jacques Favreau. .... Olive May  
The Marquis of Lormea. .... Henrietta Vaders  
The Marquis of Lormea. .... F. Newton Lindo  
Lieutenant George Dodd. .... Burke Clarke  
Joy. .... Josephine Victor  
Antoine. .... Harry McAliffe

Channing Pollock's dramatization of the Castles' novel has the unique merit of being a good play independent of the popularity of the book. He has made but few material changes from the original—for the most part changes necessary to supply dramatic climaxes and for the sake of a suggested "happy ending." If any marked fault is to be found in the dramatization it is in the introduction of extraneous comedy incidents, amusing in themselves but only slightly related to the development of the story.

The plot was told at length in *The Mirror* when the play was given in Chicago early last Fall, and may be recapitulated briefly here. Joy, the orphaned daughter of an old acquaintance of the Duchess of Cluny, is adopted into the Cluny household. The Duke discovers that she is the girl whom he has betrayed some months before. Fear of painiting his wife prevents the Duke from confessing or of offering any objection to Joy's presence at his home. Lieutenant George Dodd, cousin of the Duchess, falls in love with Joy and asks her to marry him. She refuses on the grounds of an insurmountable obstacle in the way of their union. She agrees, however, to abide by the decision of the Duke. Cluny refuses to interpose any objections and then Joy tells of her misfortune. When about to reveal the name of the man she sees the Duchess and refrains. The Duke, through remorse, confesses to his wife. The Lieutenant renews his suit to Joy, and on her repeated refusal explains his philosophy of life—equal law for men and women. He promises to follow her wherever she goes and persuades her to marry him. The play ends with the suggestion of forgiveness for the Duke and future happiness for Joy.

The acting is not altogether good. Josephine Victor as Joy plays with considerable emotional strength and much ability in vocal and facial expression, and gives evidence of more than ordinary talents. At present her methods are a little too broad and her work is rather raw, probably indicating lack of experience. She promises much for the future. Adelaide Prince as the Duchess is conventional in her playing and does not give the role any particular authority. Olive May is agreeable in the character of Madame Rodriguez, a role full of gaiety and comedy. Henrietta Vaders gives a satisfactory performance of the Marquis of Lormea. Gertrude Augarde plays a negro servant, Blanchette.

William Courtenay as the Duke of Cluny realizes a part of the character—the remorseful part—but he suggests only slightly the other side of Cluny's nature—the side that caused the trouble. Consideration must be made of the fact that he took the part only a few days before the first performance. Edward R. Mawson as Favreau, friend of the Duke and formerly in love with the Duchess, gives a dignified, well informed performance of the role. Burke Clarke is brusque and manly as the Lieutenant, and Frank E. Lamb is well cast as Dr. Lebel. Frank C. Bangs as the Canon of St. Magdalene brings to the part the grace, dignity and experience of a veteran actor and plays the role delightfully. F. Newton Lindo is amusing as the silly Marquis of Lormea, but much out of key with the other characters. Harry McAliffe is adequate to the small role of Antoine, a servant.

The play is staged with much good taste and sufficient elaborateness.

## Wallack's—A Knight for a Day.

Musical farce in two acts; book and lyrics by Robert B. Smith; music by Raymond Hubbell. Produced Dec. 16. (B. C. Whitney, manager.)

Madame Woodbury. .... Norma Taylor  
Elaine. .... Lottie Kendall  
Emile Sheldon. .... Percy Brownson  
Marcelline. .... Sherman Wade  
Sir Anthony Oliver. .... Gus Thomas  
Muriel Oliver. .... Sally Fisher  
Tillie Day. .... May Vokes  
Jonathan Joy. .... John Slavin  
Adam. .... Gavin Harris

A Knight for a Day is a much revised version of Mam'selle Sallie, which was first produced in New York city on Dec. 16, 1906, at the Grand Opera House. In fact, so much revised that it stands in a fair way to become a Broadway success, a thing which its predecessor tried hard but failed to achieve. But very few of the situations remain unchanged, and the lines have undergone a general brightening up. Gus Shohick, the stage-manager, is deserving of much praise for his introduction of novel stage effects and the remarkable antics of a well-trained chorus. Prominent among the chorus is the pony ballet, known as the "original eight Berlin dancing midgets." At times they seemed to light in the middle of the stage and burst in different directions like fireworks. This ballet is one of the three most entertaining features in the play. The other two are: the charming personality of Sallie Fisher, coupled with her highly satisfactory rendition of the songs, "Life Is a See-Saw," "My Very Own," and "Little Girl in Blue;" and the very funny capers of May Vokes as Tillie Day.

Before the author got fairly started in the making of a plot he must have changed his mind about having one, for it would take a microscope to see it. What there is of it is concerned in two lockets. The possessor of the one is supposed to find and marry the possessor of the other, and as a consequence inherit a large fortune. At the beginning of the action one of the lockets is in the possession of Muriel Oliver, a pupil attending a boarding school. Emile Sheldon, a university student, possesses the other. These two lockets finally find their way into the hands of Jonathan Joy and Tillie Day, who seem well mated.

But the lockets have very little or nothing to do with creating interest in the play, which is to be found in the singing, the actions and the antics of the players as above mentioned.

An imitation of an engine with a trailer, or something of that sort, as executed by John Slavin and May Vokes, was very clever and proved highly amusing. John Slavin in the character of Jonathan Joy was amusing only at times. There was room for comedy in his part that he was not capable of making use of. As the servant lady, Tillie Day, May Vokes was seen at her best. Her songs were characteristically given and she was entertaining at all

times. Her work at the well with the basket of champagne would make an Indian laugh. Sallie Fisher sings her songs so well and acts with such a pleasing grace that nothing but the highest praise is due her. She received ovations after ovation. Sherman Wade as Marcelline, the chef, showed himself a very versatile comedian, but his part was not one allowing for much display of skill.

Gavin Harris is in a very small part as Adam, an expressman, succeeded in making a very deep impression upon his auditors. He deserves much credit for the feeling and sincerity with which he played his role. Will P. Carleton as Marco played his part satisfactorily. Mayne Taylor as Madame Woodbury, Lottie Kendall as Madame Elsie, Percy Brownson as Emile Sheldon, and Gus Thomas as Sir Anthony Oliver all did good work.

## West End—The Cat and the Fiddle.

Musical extravaganza in three acts, by Lincoln J. Carter; music by Clarence H. Sims. Produced Dec. 16. (Lincoln J. Carter, manager.)

Happy. .... Charles A. Selton  
Peg. J. Gilliland  
Captain Bill. .... Fred H. White  
Mike. .... Will H. Mulvey  
Wilfred. .... Eddie Elmers  
Polly. .... Florence Fowler  
Aunt Matilda. .... Lotta Elmer  
Circe. .... Florence Willis  
The Gob. .... Harry Parsons  
Great Gobs. .... Lawrence Gothard  
The Cat. ....

The Cat and the Fiddle, one of Lincoln J. Carter's recent productions, had its first New York presentation at the West End last week. The programme terms it "a great musical trick and comedy spectacle" and it certainly overflows with a multifarious assortment of good things, new and old.

No less than twenty changes of scene occur in the three acts, fairies joining with mortals in the fantastic episodes of the play. The chorus acquitted itself well and the drills were much enjoyed, while the musical embellishments showed good taste and contained several good numbers. "My Sailor Boy," sung by Jennie Elmore and chorus, was enthusiastically encored. The dance that followed it being given by Miss Elmore with a dainty gracefulness that made it a most pronounced hit. Charles A. Selton, in a tramp role, was an exceedingly effective funaker. As the good fairy, Florence Willis made a most resplendent appearance, and Lotta Elmer, as Circe, displayed her charms in very alluring fashion. Harry Parsons impersonated another immortal, Great Gob, the demon ruler of the island of Eye, presenting him as a very gentlemanly demon, in a frock coat and high hat. Lawrence Gothard did the "Cat" role with considerable humor. Fred J. Gilliland being fairly good as Hans and Will H. Mulvey also being satisfactory as Mike. Ogden White, as the irascible Captain Bluff, and Eddie Fowler as the amorous old maid, Aunt Matilda, were successful, and Ben H. Mulvey as Wilfred, Polly's sweetheart, was equally pleasing.

The story of the play opens on terra firma, the first scene showing the farm of Captain Bluff in New York State. The demons appear there, disguised as mortals, their purpose being to obtain a human victim to sacrifice to the spirits of their enchanted island of Eye, and thus secure their protection. The victim is found in the person of Polly, the farmer's daughter. The demons seize her, but in order to get her to the island have to lay a spell on all her family and acquaintances, under the influence of which they become willing to accompany the mysterious strangers on an unknown journey. In the subsequent scenes the world of reality is left behind and the land of fantasy appears. An Egyptian cavern under the Catskills is the first stopping place. Here Happy, the tramp, becomes the means of setting free from a magic jar a good fairy who has been imprisoned there by Great Gob. She and her cat become the guardians of Polly and her friends, and after many adventures are able to defeat the wicked demons' plan. Circe and Great Gob are vanquished, and the piece closes with a transformation scene in which an airship appears to convey the rescued mortals back home.

This week, Digny Bell in Shore Acres.

## Thalia—The Original Cohen.

Musical comedy-drama in four acts, by J. Edwin Owen. Produced Dec. 16. (Rowland and Clifford Amusement Company, managers.)

The Original Cohen. .... H. M. Gus Arthur  
The Only Levi. .... Henry Parsons  
Happy. .... John Slavin  
Charlie Cohen. .... Bert Laddie  
Edward Marsden. .... George C. Dayton  
Sol Shapinsky. .... Frank Whinnery  
Max Goldberg. .... Franklin Banta  
Molligan. .... Larry Haggerty  
McDowell. .... Arthur Banta  
Duchess of the Court. .... Lenny Ball  
Glancy. .... Norman Banta  
Estate Work. .... Walter Banta  
O'Flynn. .... Andy Link  
Sadie Levi. .... Cuba Niblo  
Mrs. Flannigan. .... Dorothy Mac Owen  
Rose Wilson. .... Stella Evans  
Becky. .... Rose Almworth  
Nellie Blake. .... Ida M. Keene  
Carrie Brant. .... Venetie Gould  
Julia Clarke. .... Blanche Rose  
Maud King. .... Julia Ross

The Original Cohen is well named indeed. It is certainly one of the most original plays of its kind produced in New York city for many a day. It is really a high class melodrama considerably toned down. The fact that it was enthusiastically received by a large audience should be a tip to the melodrama kings that these audiences can appreciate something built on a higher plane than the blood and thunder variety. Let us have some more like The Original Cohen.

Cohen is a second-hand clothes dealer in Baxter Street. He has a son, Charlie Cohen, who is in love with Sadie Levi, the daughter of his rival across the street. Cohen and Levi hate each other, and a meeting between them usually results in a quarrel. The marriage of their children is vigorously opposed by both parents. Ordinarily this opposition in a melodrama is supplied by the wicked deeds of a villain, but it is the means of much pleasing humor in The Original Cohen, for which substitution the audience seems to murmur "Many thanks."

Happy John Rafferty, the elder Cohen's political sponsor, comes to the rescue of Charlie and outlines a plan to follow that will reconcile the parents to the marriage. Charlie tells his father that he has given up the idea of marrying Sadie, as he is convinced that it would grieve Levi so much as to result in his death. The possibility of such a thing happening to Levi is very welcome news to Cohen, and he immediately becomes in favor of the marriage. The same scheme is worked on Levi, with a like result. The wedding is arranged for and the guests have arrived at Cohen's home to partake of the wedding supper. Charlie Cohen had been in the habit of gambling and the night previous to the wedding he visited a gambling house run by Rose Wilson. There he was drugged by a blackleg gambler and made to sign a forged wedding certificate indicating his marriage to Rose Wilson. While the wedding supper is in progress she enters upon the scene and demands her husband (Charlie). She shows the wedding certificate with Charlie's name signed to it, which seems to be conclusive proof. The elder Cohen orders his son out of his house, and no wedding takes place.

Marsden, the gambler and lover of Rose Wilson, then writes a letter to Cohen demanding \$1,000, upon the payment of which his son will be released from his predicament. Cohen appears at the Williamsburg Bridge, the place designated, with the money. Just previous to his arrival Sadie Levi had happened along and Rose Wilson has caught Marsden, her accomplice, trying to make love to Sadie Levi. On account of this she denounces Marsden to Cohen and exposes the plot. Marsden then throws her from the Williamsburg Bridge into the river, and accuses Charlie of having drowned her. The next day in court the evidence seems to be against Charlie and he is about to be returned to jail to await trial for murder. But Rose Wilson was not

drowned. She was rescued by a boatman and the next day hurried to the court to denounce Marsden, free Charlie, and announce that Cohen's kindness has made her a good girl.

The play is admirably constructed, and at no time is the interest allowed to flag. This is partly due to the play itself and partly to the very good acting of the players. W. T. Gaskell, the manager of the show, took the part of Cohen in the place of Gus Arthur, who was ill. Mr. Arthur had been playing the part highly satisfactorily, and it was not allowed to suffer in Mr. Gaskell's hands, who certainly worked hard and pleased the large audience. Dorothy Mac Owen as Rose Wilson displayed a good voice, which she used with feeling. She played her part with a sincerity that deserves the highest praise. Her lines at the end of the play, to the effect that she has become a good girl, are very important and should be made more prominent. They are lost to most of the audience. George C. Dayton as Edward Marsden plays his part with a skill not usually seen in melodramas. He was convincing at all times. If E. M. Lowenwirth as Levi would scream a little less and act a little more, and not talk so much like a babbling monkey, his part would be considerably improved. Harry Rogers made a very good-natured political boss out of Happy John Rafferty. Lavinia Thompson as Mrs. Flannigan played her part satisfactorily. Cuba Niblo was good as Sadie Levi. Larry Haggerty proved very entertaining as Mulligan, the policeman, and Arthur Banta made a very impressive Italian out of Benji. Roy Laddie did justice to the part of Charlie Cohen. The four Banta boys as the Winnings, and the Gould sisters, in their specialties, were well received. Frank Winnings as Sol and Stella Evans as Becky, played their comedy parts satisfactorily. The other parts were all well done.

This week, The Cowboy and the Squaw.

## Empire—Academy Matinee.

The students of the American Academy of Dramatic Arts and Empire Theatre Dramatic School had another afternoon to themselves at the Empire Theatre last Thursday, in which to show to their friends their achievements in the field of dramatic art. Four one-act plays were given, none of which had been performed in this country before.

The performance was opened with a play in one act, by H. M. Pauli, entitled Hal, the Highwayman. The scene is a room in "The Bull," a road house in England. The time of the action is an evening in March, 1752. Handsome Hal is a cousin of Celia Mortimer, with whom he is in love. He has lost his fortune and turned highwayman. On his cross-country escapades he has been a frequent caller at "The Bull." Kitty Carter, who runs "The Bull," has fallen in love with him. There is a reward of \$250 for his capture, and Kitty Carter, knowing him to be in love with another girl, is persuaded by one of the King's officers to assist in his arrest. He arrives at the inn and the alarm is given by Kitty. The officer then enters to arrest him. Through the strategy of his cousin, with the assistance of Sir James Mortimer, he is allowed to make his escape.

John W. Russell in the part of Handsome Hal gives an intelligent interpretation of the part. His free and easy manner makes him peculiarly adapted for such characters as Handsome Hal. Helene Wilson as Kitty Carter showed a little uneasiness, but with that exception played her part with credit. Bert V. Maguire was excellent as Sir James Mortimer, and Maude Kure worked hard and was very impressive as Celia Mortimer. Stephen Cornelius as Danby and Elbert M. Benson as Tim both did good work.

The next number on the programme was Mothers-in-Law, a comedy in one act, by M. Breton, translated from the French by Edwin Starck. André and Fifine are a newly married couple. Madame Grindor and Madame Millet are the mothers-in-law of the couple, who each take a hand in managing their affairs. This interference results in a general quarrel, and the young couple are about to be separated. Monsieur Grindor, the father of Fifine, brings about a reconciliation and a happy ending is the result. Ethel Lynne as Fifine plays her part naturally and gracefully and gives a good interpretation of the role. David A. Mason as André gave a good impersonation of a newly married man trying to manage his own affairs. Marjorie Cortland was too charming to make a proverbial mother-in-law out of Madame Millet, but worked hard and created much amusement in the part. Helene Wilson as Madame Grindor was better fitted for her role and played the part with credit. Elbert M. Benson was very good as Monsieur Grindor. Helen Newell took the part of Marie.

The third number on the programme was Severity, a play in one act, by Léon Frépial and Paul-Louis Garnier, translated from the French by Edith Houston. The scene of the play taken place in the garden of Monsieur Mirvalion, a country place near Paris. Monsieur Mirvalion is an example of severity. He has a son, Albert, whom he turns out of his house on account of his hands being dirty. He goes to the railroad track to play and is killed by a moving train. His mother becomes excited when he does not appear at a late hour. A search is made for him, and finally his father recognises him being brought home dead. The part of Monsieur Mirvalion is very ably acted by Horace H. Porter. His face conveys the impression of a severe, heartless man, and his nervous, erratic temperament is very admirably portrayed indeed. Marjorie Cortland as Albert won the admiration of her auditors with her beautiful intonation of voice and graceful, childlike manner. A little more pathos in her voice, however, would have been more true to the part. Marie McClure as Grapard gave a highly satisfactory interpretation of this difficult role. Her work is deserving of the highest praise. Helen Newell as Madame Mirvalion gave a satisfactory interpretation of the role. Elbert M. Benson as Monsieur Vaubois and Nina Adler as Marie played their parts creditably.

The First Time, a play in one act, by Juliet Wilbur Tompkins, was the last number on the programme, and its performance was for the first time on any stage. The scene of the action takes place in Alfred Burton's studio in New York city. Alfred Burton is a struggling artist and Sylvia is his model. She has aspirations for the stage. Mrs. De Soto Beans is a wealthy woman who has discovered a genius in Burton. She calls at the studio and is mistaken by Frederick Torrington, a theatrical manager, for Sylvia. A humorous complicated scene ensues. Things are put to rights upon the entrance of Burton and Sylvia. Burton's prospects are made brighter by the sale of his pictures. Sylvia gets her engagement, and Torrington and Mrs. De Soto Beans become good friends. Ida Lambert as Nina made a distinct impression in her part. She worked hard and could not have made much improvement in her portrayal of the servant girl dreaming of a romantic future. Mark T. Wilson as Burton played his part with credit. John W. Russell as Torrington put a happy, easy manner into his acting, which seemed to fulfill the requirements of the part. Churchill Coffman was well suited to the role of Sylvia, which she acted admirably. Virginia Rolette acquitted herself with credit in the part of Mrs. De Soto Beans.

Lyric—Novelli as Macbeth.

Novelli's first performance of Macbeth, at the Lyric Theatre on Dec. 14, was given after only two rehearsals, and afforded an interesting evening in spite of that fact. Signor Novelli's representation of the role indicated extensive study and a well formed conception of the character. That his behavior was unlike the popular idea of a Scotchman goes without saying, but his methods were none the less illuminating. He made Macbeth a simple, sly, moral coward, with certain physical bravado, and omitted almost entirely the suggestion of whatever mental attributes the character may be supposed to possess. His best work appeared in the scenes following the murder of Duncan, and that immediately preceding the fight with Macduff. Most of the effectiveness of the banquet scene was lost

through Novelli's placing it with his back to the audience. A very material effort of Banquo, clad in a white sheet, helped to deprive the scene of force.

Signor Gianini as La La Macbeth was a squarely bad enough—or rather was his rendering. The sleep-walking scene the player with greatest effect, but without enough of the feeling of sleepiness in the audience. L. V. Ward as Duncan, E. Piomelli as Duncan, and A. Bellone as Macduff were all good.

The play was given in seven acts, and the scenes were altogether inadequate. The two scenes with the witches were ineffective on account of incomplete scenes' invention.

## Fifth Avenue—The Night Before Christmas.

Hal Reid's melodrama, The Night Before Christmas, was the seasonable offering given last week to appreciative audiences. Last followed the unfolding of the plot with much interest. Edna May Spenser played Madge Williams and drew sympathetic tears from the audience with her portrayal. Augustus Phillips in the role of Jack Phillips was manly and forceful. Arthur Evers as Bud Meany, the violin, played with great strength and was most effective. Harold Kennedy was admirably suited to the part of Sam Stimpson and Ben T. Wilson was an unctuous Daniel Webster. Jessie McAllister scored as Charity Smith, and Edwin Curtis made a good Judge Phillips. Eleanor Wisdom, Olive Grove, Josephine Fox, William L. West, Walter Nelson, and Lawrence Wakefield were also in the cast. This week's play is The Lure.

## Madison Opera House—Harvest.

Harvest, cast to the full strength of the stock company, drew fair audiences last week. Beatrice Morgan as Brenda Musgrave and John Craig as Noel Musgrave shared the honors, both giving exceptionally strong performances. George Howell as Colonel Troubridge was easy and forceful, and William Norton scored as Bertie Brooks. William Carr as Hamish, Dudley Hawley as Roy Marston, Louise Brunelle as Little Vane, Emile McVille as Miss McLeod, and Louise Randolph as Nora Fitzgerald all helped to give the play an effective presentation. This week's attraction is Her Own Way.

## At Other Playhouses.

BLANEY'S LINCOLN SQUARE.—The Chimes of Normandy was the final offering by the Ahorn Opera company last week. Milton Ahorn made his reappearance on the stage in the role of the miser; Estelle Wentworth played Germaine, Kitty Nellie Pearl made an attractive Sophie, Harry Luckstone and Robert Lett played the Marquis and the Baillie, and Joseph W. Smith had the part of Gérardine. This week, Charles E. Blaney's new extravaganza, The Bad Boy and His Teddy Bear is the attraction.



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## A JUDICIAL DECLARATION.

In all the controversies over theatre ticket speculation, no such definite and comprehensive decision as that rendered by the Illinois Supreme Court at Springfield last week has been made known.

Courts of co-equal eminence and jurisdiction in different States may decide a question differently, for one of the puzzles of legal machinery is the diversity of judicial holdings on questions that do not seem materially to vary; yet the decrees of so-called Supreme Courts are binding only until they are modified or overruled by courts of appeal, for there are courts of appeal that have higher authority than the Supreme Court, so-called, in spite of the designation "supreme." And as to the ultimate in legal decision it would seem that there should be a reformation in the titles of courts.

While the ticket speculation question has been tried at large in the newspapers, and in New York and elsewhere has figured also in the lower courts that deal with misdemeanors, there have been few decisions on the merits of the industry it represents in the courts of greater weight and dignity.

Thus this decision by the Supreme Court of Illinois will attract attention, inasmuch as it assumes definitely to determine the rights of those who deal in theatre tickets. The Illinois Legislature, acting chiefly on alleged abuses in theatre ticket traffic in Chicago, passed a law prohibiting this sort of speculation in that State. The Illinois Supreme Court now calls that law unconstitutional in a case that brings the enactment up for judicial review.

Moreover, this court holds that the sale of theatre tickets at a greater price than that printed on the face "is not injurious to the public health, morals, safety or general comfort of the public." The essence of the reason for this conclusion is found in the further declaration that "the buyer may purchase or not. He is under no compulsion."

Going still farther, and in line with other recent decisions, this court holds that the theatre is not like a public carrier which operates through a franchise; that it is under no obligation to perform its function continuously; and that it may sell tickets at any price it may see fit, or it may reject

tickets and collect coins at the door. In these and other terms it assumes practically that the theatre is a private enterprise.

In spite of these declarations as to the character of a theatre in its relation to the public, there are persons, among them lawyers of note—and judges originally were but lawyers—who contend that the license which a theatre is required to take out in order that if may do business is equivalent to a franchise, and that in many aspects the theatre is at least a semi-public institution. No ultimate court, it is believed, has yet passed upon this important question as to whether a theatre is strictly a private enterprise or one with certain obligations to the public whose officials grant it a license to operate. Some day, no doubt, all these questions will come before the ultimate legal tribunal for decision.

The traffic in theatre tickets by speculators is sometimes so violent in New York that it affects the safety, as it also must "the morals and general comfort" of that part of the public so unfortunate as to become involved in it. No staid and sober judge of methodical habit and peaceful environment can have much notion of its demoralizing activities here. And there are questions relating to it that cannot be embraced in a calm survey of the ethics of merchandising from a distance. Possibly some ultimate court, particularly informed as to influences and results beyond the mere intercourse of simple commerce may yet pass on this question also.

## LISTON'S PLEASANTRY.

WALKING one day through Leicester Square with a theatrical bookseller of Bow Street, London, Liston happened to mention casually that he was going to have tripe for dinner, a dish of which he was particularly fond. The bookseller, who hated it, said, "Tripe! Beastly stuff! How can you eat it?" That was enough for Liston. He stopped suddenly in the crowded thoroughfare in front of Leicester House, and holding the bookseller by the arm exclaimed in a loud voice:

"What, sir! Do you mean to assert that you don't like tripe?"

"Hush," muttered the bookseller, "don't talk so loud; people are staring at us."

"I ask you, sir," continued Liston in still louder tones, "do you not like tripe?"

"For heaven's sake hold your tongue!" cried the bookseller; "you'll have a crowd around us."

And naturally people began to stop and wonder what was the matter. This was exactly what Liston wanted, and again he shouted, "Do you mean to say you don't like tripe?" The bookseller making a desperate effort broke from him and hurried in consternation through Cranbourns Alley, followed by Liston bawling after him, "There goes! That's the man who doesn't like tripe!" to the immense amusement of the numerous pedestrians, many of whom recognized the popular comedian, till the horrified bookseller took to his heels and ran, as if for his life, up Long Acre into Bow Street, pursued to his very dooryard by a pack of young urchins who took up the cry, "There goes the man who doesn't like tripe!"

## ECCENTRIC ESTIMATES.

AT the conclusion of *A Comparison Between the Two Stages* is the following dialogue in Osberry's "Dramatic Biography":

R. Aye, but Powell —

C. Is an idle fellow, that neither minds his business nor remains quietly in any community.

R. But pray thee, look o' this side! there's Clifer, a poet and a fine actor.

C. And one that's always repining at the success of others; and, upon the stage, makes all his fellow actors uneasy.

R. But Penkethman, the flower of —

C. Bartholomew fair; and the idol of the rabble; a fellow that overdoes everything and spoils many a part with his own stuff.

R. Oh, but Bullock —

C. Is the best comedian that has trod the stage since Nokes and Leigh, and a fellow that has a very humble opinion of himself.

## KISSED HIS OWN PLAY.

NICHOLAS PRADON, the French dramatist, with a well founded idea that nothing arouses applause at a theatre so much as any demonstration that has the appearance of spite or malice against the play or the players, he thought him that he would enlist the sympathy of the audience by going in front and hissing his own play. He carried out this plan with such apparent vindictiveness that he fairly provoked the indignant anger of a neighbor, who offered some severe remonstrances upon the impropriety of his conduct. Pradon, delighted with the success of his manoeuvres, obstinately persevered in them until his exponent, driven out of all endurance, turned upon him and hissed him soundly, thus satisfying the dramatist that his popularity was too secure to be affected by the spite of any cabal. The author at last got out of the hands of his own champion, and left the theatre confused but content.

## MOLIERE AS SANCHO PANZA.

TOUGH a man of so much wit, Moliere's deportment was serious, his manners grave and his taciturnity remarkable; yet, on the stage he performed many of the most farcical parts. One evening, having to personate Sancho Panza and enter riding on an ass, he mounted behind the scenes, waiting for his cue; but the ass, not understanding the prompter, would not wait, nor could Moliere hinder him from making his entrance. In vain did the distressed Sancho tug the halter; in vain he called to his favorite, Baron, and his maid servant, La Forest, to come to his assistance. Seeing her master on the crupper pulling with all his might, the girl laughed so heartily that she had not the power to move, and Moliere was at last obliged to hold by the side scenes and let the ass slip from under him and go forward to act as he pleased.

## PERSONAL.

## NEWS FROM ROME.

SOMETHING ABOUT ITALY'S YOUNGEST DRAMATIC AUTHOR, THOMAS MONICELLI.

Three New Plays Ready for the Stage—Sister Love is a Continuation of *Home's*; A Bell's Home—Loper's Whirlwind, and Goldoni's Compli, Great Success—Salvi's Compli—A Music Hall Success.

(Special Correspondence of The Mirror.)

Rome, Dec. 18.—One of the youngest dramatic authors in Italy at the present moment is Thomas Monicelli. He comes into favor at a young age with his *Volpe* and his *Vincere*, both of which are continuing to keep house wherever they are played, and he has three other plays ready to see the light. One of them is *Before Love*, another is *Home*, and the third is *Home*. One of Monicelli's many good qualities is his total lack of hypocrisy. He never tries to deceive his friends about his works, and never even pretends to read them to a friend when asked. How many of his friends are in possession of the plots of his plays, and it is from one of them that I have gained the following information:

*Before Love* is in three acts and is a kind of continuation of *Home's* A Bell's *Home*. In Monicelli's play, however, Nera left her husband and child to sleep with a young boy twenty-five years before the action takes place. They lived together twenty years and had two children, a boy and a girl. Monicelli's drama begins with the death of both husband and lover, and the legitimate daughter, left alone in the world, appears before her mother. Hence discord ensues between the girl and her mother and half-brother and half-sister. Her presence in the family also causes friends to shun the house. Before she came Nera's irregular union might have been ignored, but it was impossible to ignore it after the arrival of her legitimate daughter. At last a crisis bursts out between the girl and the other two children. The mother cannot bring peace between them, and when the girl asks her mother, "Why did you abandon me?" Nera cannot answer. In her despair, the girl runs to a young fellow, a friend of her childhood, for protection. But he is no longer free. She accepts his "protection," however, and thus Nera's daughter renewes her mother's destiny and in her turn becomes "an irregular."

The *Brivio* is a picture of modern social and moral life, in the struggle between labor and capital, and this leads to a mother's problem, whether it is better to give birth to a future generation of starving men and women or to sacrifice them before they are born. The question is terrible, and the drama does not solve the "to be or not to be."

In *Padro* we have a social crisis of the old, placid artisan and peasant Italy. The old patriarchal economy gives place to a new economy, with new morals and sentiments. A peasant family of the old school is ruined by the introduction of modern machinery. The boys, once so peaceful, fight and hate each other, and the old father feels he is only a burden to his family and can only look on and sigh. He sees his young men corrupted in idleness and he sees girls grow old in vice without matrimony. He is a useless mouth to feed, and his sons make him feel it. No bitterness is spared him. In the last act the place is becoming prosperous again, but the old patriarch is no longer there to enjoy this new and modern prosperity.

Another of Monicelli's plays is a representation of the Italian independence war. But this is not yet finished.

I have a long list of other novelties—fortunately not all so unpleasant as Monicelli's plays. Bertoloni has given us *Old Maid*, showing all the most disagreeable features of old maidens without any of their good qualities. Aurelia is the old maid, and she has a young niece, Alda, who is engaged to Victor Brandini. Unfortunately, the old maid is also in love with Victor, and does all she can to prevent the marriage. So while Victor is in Australia, Aurelia compels Alda to accept the offer of an old man. But Victor returns in time to prevent the sacrifice, and all ends well for the young lovers. There is not much in this play, but it is clean, which so few Italian plays are.

*Resuscitation*, by Testoni, is a stronger play, but it is not so clean. Here we have a man and wife, Tonin and Lucy, and an old friend of the family, Bepi, who, unknown to the husband, is the father of his daughter, Angelia. Tonin and Lucy have a son, Henry by name, who is married, and his wife is clever enough to guess the guilty secret between Bepi and Lucy. It is proved, however, that Bepi has kept the family from ruin for the last twenty years, and all knowing this are silent. At last Bepi leaves the town and says good-bye to all the family that there may be no obstacle to Angelia's marriage.

The play was received very coldly.

*The Shortest Way*, by Ferrigoli, is somewhat new in plot for Italy, where girls are still kept so much in subjection. Here we have a girl only sixteen years of age, who is desperately in love with a young man and goes to his room to offer herself as wife to him. She does this because she has heard of a widow having done exactly the same thing. Fortunately the young man is a good young man, and does not take undue advantage of either the widow or the girl—whom he eventually marries. This play was received: it did not appeal to Italian taste.

Unknown, a one-act play, by Moschino, is a play of tears. Every one weeps in it from beginning to end. A married woman begins by telling her mother that she once had a lover and a son. At last the child is found and is given back to the mother, who weeps for joy. Her husband meanwhile rejects her, and she goes to live with her mother and child.

This is all the play, and yet Moschino is considered a good writer!

*Whirlwind* is a great success. It is a drama of love and passion, over which passes a whirlwind which destroys the peace of every character in the play. The first act is relatively calm, but the others are fiery and even violent to extremes, and the last act is positively tragic. Such as it is, this work signs a new date in Loper's art, and Loper is one of Italy's best dramatic authors. The *Whirlwind* makes a sensation wherever it is played. It has not yet been given in Rome, therefore I cannot detail the plot.

One of the greatest treats of this month, however, is Goldoni's *Campiello*, given at the Guirino Theatre. The applause at the end of every act was enthusiastic and spontaneous, and at the end the name of Goldoni was cheered over and over again. The *Campiello* is one of those comedies which defy time, and yet it has no plot. It is only a succession of scenes representing human life. The *Campiello* is a little public place where all the people meet to talk, laugh, make love, play, quarrel, etc. It was first given in Venice in 1765, and is as fresh now as it was then. Goldoni, like Shakespeare, will live forever.

I am sorry to say that the great Salvini is ill, and his son writes that he is in a very "impatient patient." He won't do anything the doctors advise. He has always enjoyed such robust health that he can't believe he requires doctoring. We are all praying for his restoration to health.

I rarely mention an Italian music hall, for there are very few things worth mentioning. But there is a turn at the Olympia here which is creating quite a sensation. In an immense cage which occupies the whole stage there are two magnificent lions that fight with their tanner, while Miss Rosita does her exercises on an iron bar at the top of the cage. Mr. Wood makes the animals at bay, sometimes with a whip and sometimes with a stick; and when these are broken he uses only his fist. When the fight is ended and Mr. Wood dashes off the infuriated animals dash themselves against iron bars, through which he has passed.

A Merry Christmas and a Happy New Year to THE DRAMATIC MIRROR and all concerned in it. S. P. Q. H.

## THE USHER



Commenting on "a little four-line telegram, under a modest headline" chronicling an actor's benefit performance in Cleveland that added \$1,500 to the fund for the relief of the mine sufferers at Monongah, W. Va., the *Chicago Inter-Oceans* editorially says:

We have all seen such little telegrams before, and it has as often occurred to us, no doubt, that the actors of the country, who are constantly being solicited to give free services to such purposes as that named, and who are constantly consenting to give them, and who do not have to be asked the second time, and who always give generously of their talents and their time to every worthy cause, must be a very good-natured, warm-hearted, kindly, sympathetic class of people indeed.

And this is just what they are, and the opportunity of saying that this is just what they are gives the *Inter-Oceans* great pleasure, because it has been observing them in this connection for years, and it has never known of a single instance in which they have refused to respond or hesitated to respond to a cry for help, no matter from what direction it might come, and no matter for what sacrifices on their part it might call.

We have observed them in times of great public distress, as well as in times of great private anguish, volunteering relief, and we have known them repeatedly to give the relief while people in other walks of life were still discussing the easiest way of doing it.

It has come to be so common for the actors to be first in quick philanthropy, in mercy, in charity, that the rest of us have fallen largely into the habit of giving them the right of way.

Almost the first thing that suggests itself to most of us, when relief of general suffering becomes urgent, is that the actors shall be invited to give a benefit performance, and so naturally do the actors fall in with this idea that we do not notice, and they do not notice, that we often impose upon them duties which we should ourselves assume.

However this may be, the fact is that the actors of America deserve to be spoken of as a people who go about doing good, and doing it cheerfully, and doing it wholeheartedly, and doing it in such a way as to make those of us who are inclined to shirk our responsibilities and those of us who are inclined to be selfish often feel ashamed of ourselves.

This will be grateful for actors to read, because it is true and their due; and if a larger number of the influential newspapers of the country would once in a while make a like statement—which they easily might do, for they would be dealing with fact and paying proper tribute—the public would come more clearly to know the relation in which the actor stands habitually to the misfortunes of others.

In these matters the actor seldom gets due measure of praise and recognition, and often in his own misfortune he is slightly passed by.

The London *Evening Standard* and *St. James' Gazette* mildly assault "Gawain," the reliable and alert correspondent of THE MIRROR in London, for his recent objections urged in this journal against the proposed adoption by London managers of the *répétition générale*, or special performance to be witnessed by critics before the first public performance of a new play.

"Gawain" thought such performances in effect but dress rehearsals; said that some critics desired these opportunities because they found writing first-night notices a strain after seeing a first regular performance, and that those who did attend the *répétition générale* were inattentive; noted that greater dramatic critics than any now in action "wrote their notices hot and swift" after a first performance; argued that the *répétition générale* tended to make players at the first performance show that slackness that is almost inevitable upon a second appearance; and that certain critics, having sat through a special performance would only look in for a few minutes upon the regular representation of the play, even if they came at all, and thus could make no note of changes that always follow a performance like the *répétition générale*.

The *Standard-Gazette*, thereupon, points out that morning papers go to press nowadays much earlier than they did in the days of the older critics, thus greatly curtailing the time to write notices; holds that the audiences at the *répétitions générales* are just as keen as the ordinary first-night audience, and that the players are saved from the nerve-tearing fear that the "hooligan rowdies"—otherwise the boozers—will make a disturbance at the end of the performance, and puts forward other and lesser reasons for the innovation.

Much can be said, no doubt, both for and against the *répétition générale*, which in Paris has become an institution, though these conditions are also different in other respects with the critics.

No doubt this system of special perform-

ances would make far more careful, more analytical, and therefore more just and reasonable criticisms in the morning papers than now obtain under the method of hurry.

Yet evening papers sometimes, with ample time, pay less serious, thorough and detailed attention to plays than their morning contemporaries, with whom minutes of time are precious in the short interval between a performance and press-time.

The ordinance passed by the Alderman of New York permits "sacred or educational, vocal or instrumental concerts, lectures, addresses, recitations and singing," if such things do "not disturb the public peace or amount to a serious interruption of the repose and religious liberty of the community."

Those who organize Sunday performances will find considerable latitude in this ordinance, while those who have attended and still wish to attend them will probably discover in future programmes entertainment of the sort they like, provided no new prohibition is developed on fresh premises.

The permission of "singing" in addition to "vocal and instrumental concerts," without definition, opens a wide door of possibility.

The whole matter, however, is in uncertain form, and there probably will be many controversies yet, with abundance of argument on both sides, before it is settled.

## SUNDAY ORDINANCE PASSED.

Board of Alderman Held a Stormy Session and Hear Arguments of Both Sides.

On Tuesday last, the New York Board of Aldermen again took up the question of Sunday amusements, and discussed the report of the Committee on Laws and Legislation, to which the matter had been referred. The report was in favor of the passage of Alderman Doull's resolution, framed with a view to allowing reasonable diversion on the first day of the week. After a rather heated debate, the ordinance was passed by a vote of 47 to 18. The Tammany members of the board voted solidly in favor of the ordinance, and were supported by a few of the Municipal Ownership men.

The ordinance as passed, a violation of which is punishable by a \$500 fine and the annulment of the manager's license, reads as follows:

"It shall not be lawful to exhibit on the first day of the week, commonly called Sunday, to the public, in any building, garden, grounds, concert room or other room or place within the city of New York, the performance of any tragedy, comedy, opera, ballet, farce, negro minstrel, negro or other dancing, wrestling, boxing, with or without gloves, sparring contest, trial of strength or any part or parts therein, or any circus, equestrian or dramatic performances or exercises, or any performance or exercise of jugglers, acrobats, club performances or rope dancers.

Provided, however, that nothing herein contained shall be deemed to prohibit at any such place or places on the first day of the week, commonly called Sunday, sacred or educational vocal or instrumental concerts, lectures, addresses, recitations and singing, provided that such above-mentioned entertainments shall be given in such a manner as not to disturb the public peace or amount to a serious interruption of the repose and religious liberty of the community.

The ordinance does not meet with the approval of the International Committee of the Clergy of Greater New York for the suppression of Sunday Vaudeville, and after the meeting, Rev. F. M. Foster and Canon W. S. Chase of Brooklyn, went to the office of Mayor McClellan to ask him to hold a public hearing on the question. The Mayor was not in, and the clergymen departed to consult about the matter. On Thursday, the Mayor signed the ordinance, after obtaining from the Corporation Counsel an opinion that the ordinance does not conflict with the Penal Code.

The vaudeville managers held a meeting on Thursday and decided to observe the strict letter of the law. The programmes, it was agreed, would be of a quiet character, with none of the usual accompaniments of week-day vaudeville. The Yiddish theatres at which plays were formerly given, will have to shift to some other form of entertainment, as the new law allows them no loophole by which they may be able to give plays under the name of concerts.

The West Side Young Men's Christian Association had made arrangements to give The Messiah at Carnegie Hall on Sunday afternoon, the admittance being free, but on Thursday it was announced that the oratorio would not be given, as the leaders in the association feel that the body is unwilling to seem to question even the strictest interpretation of the law. Cimon Chase, in an interview on Thursday, said that he and his associates will wait to see how the new law works before taking any further action. All of the theatres at which concerts had been given in the past were reopened on Sunday. The attendance in the afternoon was extremely light, at some houses less than 100 people being present. The programmes were extremely tame as a rule and the spectators failed to enthuse, except when a comedian joked at the expense of Commissioner Bingham. Suitable acts were very scarce, and several performers profited by getting engagements at two or three houses. Motion pictures were not allowed, as the Corporation Counsel had declared against them, and even the Passion Play films at the Fifth Avenue had to be given under the protection of a temporary injunction obtained on Saturday night. Manager D. L. Robinson, of the Colonial, was summoned to court for showing stereopticon pictures in connection with a lecture on Panama, by John Floyd Hume, although May Irwin at the same house was allowed to sing coon songs and Valesta Suratt changed her costumes at the Victoria without molestation. Players like Robert Hilliard, shelved their sketches for the day and substituted recitations. Detectives were on hand at every theatre, but court proceedings were not hinted at, except in the case of Mr. Robinson. Several proprietors of motion picture places were arrested for showing films. Others substituted cheap musical and singing acts for the usual pictures and did a large business. The concerts at the two opera houses were well attended.

## MANIFIELD ART SALE.

The following amusement companies were incorporated with the Secretary of State at Albany the past week: The Swaine-Groves Theatrical Company (Inc.), New York; capital, \$25,000; directors, H. F. Swaine, C. T. Greene, and H. L. Roth, New York. Gailey Theatre Company, New York; capital, \$5000; directors, James Corcoran, S. B. Howard, and J. D. Baker, New York. Muenchemberg and Herts Company, New York (theatre and railroad ticket envelopes); capital, \$20,000; directors, H. J. Herts, New York; P. M. Wade, Brooklyn; Frederick Niemeyer, Hoboken, N. J.

## MANIFIELD ART SALE.

The collection of paintings, bric-a-brac, tapestries and antique furniture in the home of the late Richard Mansfield, No. 316 Riverside Drive, will be sold early next month. The American Art Association has been authorized to make the sale. Mrs. Mansfield has decided to make her home at Seven Acres, her New London, Conn., estate, and for that reason will dispose of the contents of the house in New York city.

## CUBAN NEWS.

## MATTERS OF INTEREST IN HAVANA THIS MONTH.

Guerrero's Success at the Nacional—Tina di Lorenzo—Italian Opera Places—A New Theatre and Club House Planned—Other News.

(Special Correspondence of The Mirror.)

HAVANA, CUBA, Dec. 6.—While an American company, that brought down by Raymond, enjoys the distinction of formally opening the season at the Nacional, the "temporada" of 1907 and 1908 was actually ushered in on Nov. 21, with the engagement of the Maria Guerrero and Fernando de Mendoza Dramatic company, with the presentation of *El Vergonzo* on Palacio, by Tito de Medina. Maria Guerrero and her husband, Fernando de Mendoza, are considered to-day Spain's leading artists, and Mr. Mendoza is the only noblemen appearing on the Spanish stage. His title is *Candela* Fernando Diaz de Medina. The opening night brought out a distinguished and enthusiastic gathering, and, both artistically and financially, the engagement was a decided success. On last Monday evening the company concluded its run with the presentation of *Zoel Echegaray's* strong drama, *Marcha que Limpia*, which was specially written for Maria Guerrero. Echegaray, as is well known, is considered Spain's greatest living dramatist. Sra. Guerrero and Mr. Mendoza actually arose to a great dramatic grandeur, and at the final drop of the curtain the enthusiastic assemblage would not become satisfied until they had responded to some twelve curtain calls. Sra. Maria Caneo, thought by many to be the best character artist on the Spanish stage; Felipe Cari, probably the best low comedian, and Jose Santiago, an excellent comic actor, gave capital support to the stars. In some roles, it is stated, Max Nordau believes Sra. Guerrero to surpass Madame Bernhardt.

Tina di Lorenzo opened the following evening over at the Payet to a large and cultured audience, using as her opening bill Magda, by Herman Sudermann. This young artist, considered the most beautiful on the Italian stage, immediately sprang into public favor and achieved a great triumph in the difficult role portrayed. Her leading man, Signor Carino, as Hoford was admirable, and the supporting company good. Wednesday evening Frau Frau was to have been the bill, but the performance was suspended on account of the indisposition of Sra. Di Lorenzo. La Rafale, Zeta, La Dama La Campana, and Romeo y Julietta are underlined for the remainder of the week.

The Italian Opera company brought over by Lopez, Julian and Company was heard last night for the first time at the Nacional before a packed house in Verdi's Aida, one of the most favorite works here. If the truth must be told, the rendition of this difficult opera was somewhat of a disappointment, since more had been expected of the company. A second rendition will no doubt be a much better one. Signora Maria Gindlach sang the title role, Signor Nicola Zerola that of Rhamades, Signor Vincenzo Ardito was Amomaro, the King of the Ethiopians, and Signora Linda Monti-Brunner the Amneris. Signor Arturo Rizzo was the King and Signor Luigi Lucenti, Remfis. Cav. Fulgenzio Guerrrieri ably directed the orchestra.

Undoubtedly the most pleasing Aida ever heard in this city was that portrayed by Sefora Rossila Challa, Cuba's recognized representative prima donna. It seems that Sra. Challa has peculiar aptitudes for assuming a character of this nature, where so much dramatic feeling is expressed. The father of Sra. Challa was an officer of the Spanish navy, but her mother is a Cuban lady yet living, residing at Ferrol, Spain. Yet Sra. Challa is intensely Cuban in sentiment. This, together with other reasons, and the fact that she was unhappily married to a foreigner, may to some extent intensify her feelings in this work, especially so in the rendition of the aria, "Patria Mia," and where her father, Amomaro,

the Ethiopian King, reminds her of her duty to her country.

To-night Lucia De Lammermoor is the bill, with Sefora Bernice De Pascual as Lucia, who seems to be meeting with success. Though Madame De Pascual bears an Italian name she is an American and was formerly Miss Bernice James, of New York. She is said to be the pupil of Oscar Saenger, of the National Conservatory of Music. *Aida* will be repeated Sunday night, and for Monday *Tosca* is the bill.

The costumes, mountings, etc., used by the Guerrero-Mendoza company were magnificent, and gross receipts for the engagement were nearly \$80,000, Sra. Guerrero receiving about \$50,000 as her share. The gowns being used by Sra. Tina di Lorenzo are most exquisite and are being much commented on by the press and public.

Good business prevails around at the Albu and the usual bill is being presented. Sra. Maria Conesa, who became a great favorite at this house, left some time since for Mexico, where she is reported to be duplicating success achieved here.

The *Actualidades*, the popular little playhouse of Mr. Eusebio Ascus, is drawing large houses nightly. La Carmela has finished her contract and La Bella Moreta has returned. Others on the bill are Aurelia, La Sevillana, Luisa Marques, Pepita Jimenez, and Conchita Solar. Pilas Montero, who is said to be a dancer of some note, and Miguel Morales, have just arrived in the city and will make their debut within a day or so.

Up at the Marti cinematograph views are being given in "tandas," and at the end of each *Lola Micaela*, Rosita Guerrero, and Magda Paul appear. A benefit performance was given at this theatre last evening in behalf of Guillermo V. Portela, a local newspaper man, who is at present in the United States in a sanitarium.

Dr. Saaverio, the proprietor of the Payet Theatre, recently returned from an extended trip on account of his health. His son-in-law, Mr. Gilbert Pemberton, the manager of the theatre, is at present in the United States, identified, it is stated, in some way with the tour of Norrell, and during his absence the doctor is directing matters.

Conchita Davila, the young Spanish dancer, one of the best ever appearing in this city, is no longer pleasing her many admirers here, having retired from the stage. She is engaged to be married.

Sra. Maria Gloria Biaggi y Alonso mourns the loss of her mother. Sra. Biaggi, her father and brother, are now living in this city, having removed from their farm at Sta. Maria del Rosario. She has for the time being given up the idea of resuming her career in the United States.

Leconvallo and his Italian Opera company are booked to appear at the Nacional in February. It is not known definitely at this time if John C. Fisher, who brought down an American company last year, will return this season or not. It was stated some months ago that he would.

As mentioned in a previous letter, Sr. Tomas Estrada Palma, the former President of the Cuban Republic, did not sign the bill passed by the Cuban Congress, authorizing the purchase of the Nacional Theatre, and later this old edifice was acquired by the Centro Gallego, a Spanish Club here, with a membership of something between 25,000 and 28,000. Sr. Jose Lopez Perea is the president of the association. Elaborate plans have been drawn for the erection of a new club house, including a theatre, which will surpass any in the city. The building will occupy an entire block, and the cornerstone will be laid on Sunday morning next with appropriate ceremonies. The management of the theatre now rests in Sra. Manuel Santeiro and Ramon Bruet. Sr. Ramon Gutierrez, the former manager, was for a while, after relinquishing control, treasurer of the city of Havana, and is now the general manager of the Compania Cubana de Finanzas. He still takes a great interest in things theatrical, and it was through him and Sr. Consigli that Matam Tina di Lorenzo was brought to Havana this season and Norrell last year.

Palatino Park was auspiciously opened a few weeks since. Manager Benson is again in charge, and has arranged for some good attractions. He anticipates a prosperous season.

To THE MIRROR and its many readers a most Merry Christmas and prosperous and Happy New Year.

J. ELLIS NORRIS.



Photo Otto Sarony Co., N. Y.

BERTHA KALICH AS MARTA IN MARTA OF THE LOWLANDS.

## TELEGRAPHIC NEWS

## CHICAGO

Good Holiday Attractions—Miller and Anglin  
Draw Well—Notes.  
(Special to *The Mirror*.)

CHICAGO, Dec. 23.—Margaret Anglin, Henry Miller and The Great Divide proved a magnet few theatregoers could resist, and the Garrick was crowded at all performances last week. All the best seats were sold two weeks ahead. Professor Moody's great play was again proclaimed as great by the reviewers, and the brilliant acting of Miss Anglin and Mr. Miller was fully appreciated. Laura Hope Crews and Mrs. Thomas Whiffen are admirable.

Francis Wilson is pleasing large audiences at Powers', but his vehicle for this season is not exciting undue enthusiasm.

The Follies of 1907 closed at the Illinois last week, with a record of big houses. Elsie Janis is the new attraction, with bright prospects for the holidays.

George Ade's Just Out of College at the Great Northern last week entertained the patrons unusually well. The play has sprouts of musical comedy now, with lyrics by Stanley Murphy and music by Frank Callahan.

The College Widow is keeping the Colonial filled with fine audiences.

Leah the Forsaken, by Adelaide Klein and the players' stock at Bush Temple, attracted wide attention. Miss Klein—played with power and had good support. Though prepared on short notice, the bill having been suddenly changed from Lena Rivers to Leah, the production maintained the reputation of the Bush. Burton Nixon, representing Beulah Poynter, objected to the announced production of Lena Rivers. Business Manager A. H. Lewis has started legal action for damages against the play agent.

Hap Ward in the Christmas bill at the Great Northern. Two capacity houses welcomed him and Lucy Daly—yesterday in Not Yet but Soon.

Manager Elisabeth Shober, of the College, had to recall James Durkin suddenly from his vacation. Guy Coombes, who was to have played the lead in Woman Against Woman, was taken ill just before the opening and Durkin replaced him on short notice.

The end of vaudeville at the Auditorium will come Jan. 20, and the engagement of the San Carlo Opera company will follow. George Lederer explains that a scarcity of "big things" caused the closing of the vaudeville season at the Auditorium.

Manager David Weber, of the Columbus, has Lottie Williams this week, to be followed by The Nibety and Nine, Cole and Johnson, Eight Bells, Baker Thief and Girl and a return of The Smart Set in the order named.

Anthony Wills' play, The Lost Trail, gave satisfaction at the Columbus last week. Mr. Wills is with the production as manager.

Through Death Valley was one of the best attractions of the season at the Alhambra, keeping up the unusual record of attendance.

There will be a performance for the Chicago Chapter of the Actors' Church Alliance, by Donald Robertson and company Jan. 7. The bill will be Bjornsterne's Sigurd Sleide. Played for the first time here. The play will be given in Music Hall.

Otis Skinner will give a lecture at Music Hall Jan. 25 on "The Actors' Ethical Viewpoint." Percy Mackaye will give an address in the same place Jan. 2 on "The Playhouse and the Play."

J. D. Barton, formerly of this city, is in town looking after two of his firm's productions that are here.

There is a novel musical number in The Girl Question now, the bell number, opening the last act. Young women of the chorus seated at typewriters touch harmonized electric bells placed on the ceiling and walls, and thus play the melody.

Burns Mantle, for a number of years dramatic editor of the *Inter-Ocean*, has become dramatic critic of the *Tribe*, associated with Mr. Hubbard, who is also musical critic. The latter will, it is understood, devote more time to that part of his duties hereafter.

Manager Ivan Abramson, of the Italian Opera company, which is closing a long engagement at the International, has arranged a tour of four weeks, to end with two weeks in New York in April.

Joseph Howard, who has bought the Askin Singer interest in The Flower of the Ranch, in which he and Mabel Barrison have been starring, is reported to have arranged with B. C. Whitney to put the play on at the Whitney for an indefinite run.

Following The Man from Home, which moves over to the Chicago Opera House this week after three months of extraordinary success at the Studebaker, Kolb and Dill will begin an engagement in Lonesome Town to-night.

Broadway After Dark opened with the usual Academy capacity houses yesterday. The Child of the Regiment entertained two full houses at the Bijou.

A new Yiddish theatre with a stage twelve by sixteen feet and seven feet high was opened on Twelfth Street near Halsted last week. Plays will be given.

Donizetti's Elixir of Love charmed a large audience at the International, with Emma Alm as Adina, Mia Zarad as Giannetta, E. Torre as Nemorino, G. Zara as Delcore, A. Corruccini as the doctor, and Forneri as the conductor.

Marie De Rohan, whose home is in this city and who has just returned from Europe, made her local debut in grand opera last week in Traviata and Faust. She was highly complimented by the critics.

Blanche Crozier, the new ingenue of the Bush Temple Stock, makes her first appearance this week in Moths. Mary Hill also will make her first appearance with this stock this week.

Panama, the new production at the Pekin, is running smoothly. It is one of the most ambitious pieces Manager Mott has attempted. The book is by Marion A. Brooks and Charles A. Hunter, and the music by J. T. Bryan and H. L. Freeman. There are fifteen numbers.

The bills this week: Grand Opera House, Eleanor Robson in Salomé Jane; Powers', Francis Wilson; Chicago Opera House, The Man from Home; Studebaker, Kolb and Dill in Lonesome Town; Colonial, The Merry Widow; Garrick, Margaret Anglin and Henry Miller in The Great Divide; Illinois, Elsie Janis in The Haydon; Bush Temple, Moths; Great Northern, Hap Ward; Whitney, A Knight for a Day; La Salle, The Girl Question; College, Cricket on the Hearth; People's, The Night Before Christmas; Marlowe, Stranger in a Strange Land; McVicker's, In Old Kentucky; Bijou, Child of the Regiment; Columbus, Lottie Williams; Alhambra, Comedy 369; Academy, Broadway After Dark; Criterion, Through Death Valley; International, Italian Grand Opera company.

Joseph Sheehan, the tenor, will be heard in a song recital at Music Hall, Dec. 29.

Ezra Kendall will come to the Grand, Jan. 5, and Mrs. Patrick Campbell to the Garrick, Jan. 6.

Oris Colburn.

## BALTIMORE

Mrs. Wiggs at Ford's—Gus and Max Rogers—Stewart Opera Company—Notes.  
(Special to *The Mirror*.)

BALTIMORE, Dec. 23.—Mrs. Wiggs of the Cabbage Patch, with Blanche Chanon as Mrs. Wiggs, plays a return engagement at Ford's. Though the comedy has been seen here several times before, it was well received. Next week Ford's will have the American premiere of the London success, Irene Wycheley. Viona Allen will play the part of Irene. Following Irene Wycheley Ros Stahl in The Chorus Lady will come to Ford's, after which Chauncey Olcott.

Gus and Max Rogers are at the Academy in their musical comedy. The Rogers Brothers in Panama. Next week Mary Manning will return

to the Academy in Rita Johnson Young's play, Glorious Betty. Following her Lillian Russell will come in Wildfire then Julia Marlowe in Gloria.

Owing to its success Mortimer M. Theiss's Wine, Woman and Song remains at the Auditorium for a second week. The Cat and the Fiddle will follow.

A Race Across the Continent is the offering this week at the Holiday. The excitement proves attractive to the patrons of this popular priced house. Next week, The Cowboy and the Squaw.

The Stewart Opera company began its season at Albaugh's to-night, when Anna Licher was heard in The Pirates of Penzance. Among the other singers are William G. Stewart, Pauline Kippel, John R. Phillips, Huntington May, Herbert Ballinger, Arthur Woolley, Marie Morgan, Mattye Fox, Jeanie Irwin, and Marie Oliver. Pinafore will be presented next week.

Kidnapped for Revenge, with Will H. Deder as the hero, heads the stage at Bianey's, where at the close of the week it will give place to Young Buffalo in King of the Wild West.

The Kneissel Quartette played a most satisfying programme on Friday afternoon at the Peabody.

The Van Den Berg English Grand Opera company began an engagement at the Lyric, opening this evening in Rigoletto. Joseph F. Shean, Billy Barnato, and Homer Lind are in the company.

The German Opera company of Philadelphia will be heard at the Lyric beginning Jan. 2.

HAROLD RUTLEDGE.

## BOSTON

Cheer, Boys, Cheer—N. C. Goodwin—Operas at Two Houses—Other Items of Interest.  
(Special to *The Mirror*.)

BOSTON, Dec. 23.—It remained for Lindsay Morrison's stock company at the Boston to give the distinct international novelty of the week in town. Many times in the past Cheer, Boys, Cheer, has come near American presentation, but at last it is here, and upon the stage where The Soudan and so many others of the Drury Lane spectacular plays were given in the past. The cast was: Lady Hilyard, Eleanor Gordon; Lady Ughtred Kesteven, Lucille La Verne; Kitty Parker, Mary Sanders; Mrs. Cholmondeley, Rose Morrison; Mrs. Verity, Laura McVicker; Blanche Lindsey, Ethel Terry; the Marquis of Chesham, Wally Walker; Lord Archibald Kesteven, Theodore Fribus; George Hilyard, Wilson Melrose; Bernard Fitzgerald, Thomas MacLaren; Walfi Melkstein, Otis Thayer; Oliver C. Brown, Donald Meek; Cyrus Trueman, Frederick Murray; the Rev. Mr. Nugent, William Hasson; Sir Hillary Fenshaw, John Mehan; a trooper, Thomas Drew; Corporal Thompson, William Hasson; "Scout" Forbes, John Mehan.

There is no question about the strength of many of the scenes of this British thriller, with its drive in Rotten Row, its troupe of cavalry, its episode in Matabele Land, with the last stand in defense of the mines and all the rest. The full capacity of the great stage of the Boston was used, and all the members of the company added new honors to those already won. The chief innovation was the first appearance here of Ethel Grey Terry, the clever young daughter of Lillian Lawrence.

Nat C. Goodwin opened a week of repertoire at the Hollis to close his engagement, and began with An American Citizen, one of his best productions. The chief feature of the week will be the first presentation upon any stage of The Master Hand, by Carroll Fleming and Florence Miller, which will have three performances from Dec. 27 to end the week.

This is the closing week of the stay of the San Carlo Opera company at the Majestic, where large audiences have prevailed all the while. Some performances have been ragged in ensemble and others thoroughly excellent. The chief individual successes have been won by Constantino, Mauro, Nord, and Nicen, although illness has hampered the clever American singer somewhat. The Barber of Seville was the bill to-night, for the first time this engagement.

The Castle Square, too, is having its grand opera innings, for the revival of Verdi's Un Ballo in Maschera, long unacted here, gives a genuine innovation. Madame Noldi and Sig. Alberto head the contingent, which will be replaced in mid-week by the lighter opera forces in a revival of The Mikado, which will certainly be contrast enough to satisfy the most fastidious of taste. George Tallman is to have the next testimonial.

From the interest in the opening of the engagement a big fortnight is assured to Lew Dockstader and his forces at the Globe. Surely this is a contrast to Strongheart and his foot-ball players.

This is the last week of the engagement of The Hypocrites at the Park.

The Red Mill will stay into the New Year at the Colonial.

It's Never Too Late to Mend, a new melodrama and not the old-time play of the same name, is the sensational offering of the week at the Grand Opera House.

The Bandit King at the Bowdoin Square this week brings two important members to the stock company. Arthur Maitland, the new leading man, proved a valuable addition to the company, while May Abbey was a decidedly vivacious soubrette.

Corinne, her first engagement here in two years, is the chief attraction of the week at Keith's, dividing honors with Polly Pickle's Pets. Alice Hurley in his picture of coster life in London, remains another week at the Orpheum.

Susanne Adams remains another week at the Tremont to give a grand opera touch to advanced vaudeville.

Phil Sheridan's City Sports company is the magnet at the Lyceum this week.

The Merry Maidens Burlesques and a house oboe divide honors at the Howard Atheneum.

The Cherry Blossoms are at the Columbia this week and the Mardi Gras Beauties at the Palace.

The advanced vaudeville remains at the Tremont only a fortnight longer, and then the house goes over to the control of Charles Frohman, Rich and Harris. The policy will return to the legitimate, and John B. Schoeffel will remain as manager. The first attraction will be Tom Jones, followed by The Man of the Hour and ultimately by The Merry Widow, although it now looks as if that might not be before late Spring, which would mean a Summer run here.

Frank Carlos Griffith took advantage of the time while Mrs. Fluke was rehearsing Rosmersholm to take a brief vacation at his home in this city, and was a victim of the grip a good share of the time, but has now recovered.

Boyd Putnam, the leading man with Lillian Russell, had a narrow escape from death in the fire at the Salem Club in that city, Dec. 21. He was playing there and was put up at the club, which caught fire in the middle of the night. It was a famous historic mansion in the city of the witches.

Hattie Williams' mother has lost in her plucky fight with the South Boston politicians, who coveted her little house where she kept school and who leased it over her head. The last court decision was against her.

The boys of Boston College had their Shakespearean production of the year last week, with Henry IV chosen as the play.

Lucille La Verne, of the stock company at the Boston, went to visit the High School at Brookline the other day, and quite unexpectedly she was pressed into service to coach some of the scholars in a little play which they are to give. They made great progress with their impromptu teacher.

Elsie Janis has been transferred to the Park to take the time which had been booked for The Man of the Hour.

Denman Thompson was in a railroad wreck last week while on his way from this city to his old home in Somers, but he was unharmed. Despite reports to the contrary, he will not spend the winter in a Boston hotel for some time, but has opened his old home with his two sisters who have closed their own houses.

Mary Young Craig and Grace Atwell Mordant poured at the reception, which the Professional

Woman's Club and Mrs. Nellie Matthews Horns gave at the Oxford last week.

Mrs. Elizabeth Ayres Phinney, wife of the proprietor of the Langham, where so many professional people stop while in Boston, died last week.

Gustave Frohman is specially interested in the arrangements for the forthcoming production of Hilda, a play of Colorado life, by Marion Craig Wentworth, with incidents largely like the self-renunciation of John Ruskin, but dramatically pictured. Mrs. Wentworth may play the name part in the production.

John Ford and W. T. Seward have been rehearsing on the stage of the Colonial during the past week to take parts originated by Montgomery and Stone in a Western company playing The Red Mill.

Nat C. Goodwin was the guest of honor at a baked beans and brown bread supper at the Boston Press Club one night last week, a special reception being given in his honor. He was accompanied by Carroll Fleming, the author of his new play, The Master Hand.

Oscar Lowande has returned to his home in Reading, and has opened his Winter circus in that attractive suburban town.

Mrs. Edward Herald Crosby, wife of the dramatic critic of the Post, has returned to town from her Summer home at Lexington, but she will not resume her Friday afternoons at home until after New Year's.

One of the recently announced engagements that have occasioned many congratulations is that of Harriet E. Smith to Wilfrid E. Playfair, of Kingston, Ont. Miss Smith is the daughter of the late Horace Lewis, for so long at the Castle Square, and Portia Albee, formerly of the stock company at the Boston Museum. She is a graduate of Smith College in the class of 1907, while Mr. Playfair is a graduate of Queen's University, 1903. The bride's mother gave a luncheon at her home in Brookline to announce the engagement.

A change in booking has just been made in that Francis Wilson will give When Knights Were Bold at the Hollis instead of at the Colonial.

Mrs. John L. Gardner has taken up the members of the San Carlo Opera company with a vengeance, and she has entertained friends at Fenway Court each night after the performance at the Majestic. Henry Russell and a number of his leading singers have been among the guests, which is quite a difference from the visit of last Spring, when the impresario lived in a private car on the railroad tracks just outside the North Station.

Marie Lloyd has invested a part of her earnings during her Boston engagement in a fine touring car, a 1908 Peerless. This is her third car, and she will use it for short runs while she is in this country.

Franklin Wells, for so long the popular door-keeper at the Park, and before that at the old Museum, is now a full-fledged M.D., and is also one of the instructors at the College of Physicians and Surgeons.

There will be double attractions at the Majestic for a fortnight, with The Road to Yesterday at the regular performances, and the daily matinees of Signor Novelli added. It will be rather unfortunate for neither one will secure the full attention deserved as a result.

JAY BENTON.

## ST. LOUIS

Large Advance Sales—A Yankee Tourist—

The Lion and the Mouse—News.

(Special to *The Mirror*.)

ST. LOUIS, Dec. 23.—This will undoubtedly be a record-breaking week in this city as far as the theatrical business is concerned. The advance sales for all the attractions have been terrific according to the various managers, and every house where a play was on view last night was literally packed to the doors.

A Yankee Tourist, a musical comedy by Richard Harding Davis and G. Robyn, the latter of St. Louis, was the piece which served to delight the patrons of the Century. Mr. Hitchcock, who has the leading role, is seen in a part that fits him like a glove, while his wife, Flora Zabel, is also seen to advantage.

The Olympic's offering last night was Charles Kielin's famous play, The Lion and the Mouse. Alfred Doud Byron, father of Arthur Byron, made an excellent impression as Bandy-Money Ryder, a role created by his son. Richard Carle, in The Spring Chicken, did a tremendous business at this house last week.

Kellar, assisted by Howard Thurston, one of the most competent of the younger illusionists, was the attraction which delighted two large audiences at the Grand yesterday. The leading act this year, which is called The Specter Cabinet, is very baffling indeed.

Billy the Kid is the Christmas offering at the Imperial. It started a week's engagement yesterday afternoon which taxed the capacity of this house. Joseph Santley, who used to be one of the phenomenal boy actors and who has developed into a player of mature methods, has the leading role. A love story without any sensations is the theme of the play.

Fallen by the Wayside was the thrill which delighted the clientele of Harvin's yesterday. A story of the theatrical profession in New York is skillfully told, a chorus girl being the central character. Lella Shaw is the leading performer.

The Colonial Belles, presenting An Afternoon at the Races and It Happened in Paris, came to the Standard yesterday and played to two good crowds.

Theatre, where again this most popular star and attractive play has a strong success. Next week, H. M. Holland in *The House of a Thousand Candies*. Other attractions to follow include *Juila Marlowe in Gloria*, the San Carlo Grand Opera company, Margaret Anglin and Henry Miller in *The Great Divide*, Mrs. Fiske in repertory, Bertha Kalich in *Marta of the Lowlands*, and Florence Starr in *The Rose of the Rancho*.

Edith Browning as Edna, *The Pretty Type-Writer*, in Al H. Woods melodrama of that name, crowds the new Academy of Music to the doors. Next week, the Russell Brothers in *The Hired Girl's Millions*.

The Majestic Theatre presents the Howard Hall amusement company's *The Boy and the Bootie* with George Ovey and Louise Horner. Next week, Belle Jeannette in *A Child Shall Lead Them*.

Henry A. Sauter for the past thirty-five years master carpenter of the "New National Theatre" died at his home in Washington Friday, Dec. 20, after a long illness. He was seventy-three years old. Although incapacitated for active duty for a long period, Mr. Sauter was the recipient through the kindness of Manager W. H. Mapley of his weekly pay envelope to the end. He was a member of many fraternal orders.

The bill at Chase's Theatre week of Dec. 23 presents Flo Irwin in *Mrs. Peckham's Carouse*. The Three Leightons, Mr. and Mrs. George Crane, Alf Grant, and Ethel Hong, Hal Merritt and Carlotta.

Al Reeves' show is at the Gayety Dec. 23, followed by Fred Irwin's big show, with the Empire Burlesquers at the Lyceum, followed by Miss New York, Jr. JOHN T. WADDE.

## PITTSBURGH

Follies of 1907—Managers' Association Elects

Officers—New Manager for Gayety.

(Special to The Mirror.)

PITTSBURGH, Dec. 23.—The Christmas shopping during the past week detracted from all of the local theatres, and the result will, no doubt, be the same for the first part of this week.

The Nixon has a hedge-podge sort of entertainment called Follies of 1907, lavishly staged, and the large company includes a number of well-known players—Bielby and Watson, Nora Bayes, Grace La Rue, Annabel Whitford, Frank Mayne, Lillian Lee, Grace Leigh, and Miss Dixie, The Rogers Brothers in Panama and Fritz Scheff in Mile. Modiste follow.

The colored people hereabouts are in their glory, as Williams and Walker are at the Bijou in Bandanna Land, and of course there are many "white folks" who enjoy these clever comedians and who formed the larger part of the audiences to-day. Next week, *The Great Express Robbery*.

Buster Brown, played by Jimmy Rosen, promises to attract very large audiences this week at the Alvin, and matinees will be given daily. Mary Jane has been added to the cast, while Tige and the others are still in it, and all entertained large audiences to-day. Underlined are Beulah Poynter in *Lena Rivers*, At Yale, His Last Dollar, and The Old Homestead.

Blaney's Empire has *Young Buffalo* in *King of the Wild West*, and to-day's audience, especially those in the gallery, seemed to be pleased with this Wild West thriller. Kidnapped for Revenge next week.

Gift is the name of the offering at the Duquesne. Following: *Mary Shaw* in *Candida*, *Ghosts*, and *Mrs. Warren's Profession*.

The Brehman Show is a good entertainment of its kind and held the attention of the large audiences to-day. Al. Reeves and company next week.

The Academy offers Miss New York, Jr., and had its customary large audiences to-day.

P. J. McNulty, part owner of the Bijou, who died of heart failure in Philadelphia, was interred in this city on last Monday.

Thomas F. Kirk, Jr., was elected president; N. C. Wagner, vice-president, and W. B. Merrill, re-elected secretary and treasurer, of the Pittsburgh Theatrical Managers' Association at a recent meeting. The annual banquet will be held on the night of Jan. 1, and several well-known public speakers are trying to be secured for the event.

Damrosch and the New York Symphony Orchestra will be at the Exposition Music Hall for two concerts on New Year's Day.

James H. Browne, who has been representing E. D. Stair's interests in Chicago for several years, is now the manager of the Gayety here, succeeding James E. Orr, resigned. Joseph Zimmerman has been made the treasurer, succeeding Mr. Orr's brother-in-law, also resigned.

A Happy and Prosperous New Year to all!

ALBERT S. L. HUWAN.

## OFF FOR AUSTRALIA.

Dudley Clinton, who played the Rev. Mathew Phillipine in *The New York Idea* with Mrs. Fiske all last season, sailed from New York on Saturday for England en route for Australia, under contract to J. C. Williamson.

It was Mr. Williamson's wish that Mr. Clinton should leave immediately via Vancouver, but business of a private nature in London necessitating his personal attention, Mr. Williamson very kindly arranged accordingly, and, all being well, Mr. Clinton will arrive in Sydney the middle of next February and will commence his engagement the first week in March, after journeying a distance of 15,000 miles in six weeks.

This will be Mr. Clinton's second visit to the Antipodes, he having made a very popular success under George Munro's management in 1904-5, notably as Edward Ramsay in *In the Bishop's Carriage* and as Dr. Jitner in *Old Heidelberg*, a part he had previously played in England.

It may be interesting to note that since Mr. Clinton's arrival in the United States with George Munro and Nellie Stewart's Sweet Nell of Old Drury company in January, 1906, he has traversed the continent professionally from Mexico to New York three times, has played in thirty-five States of the Union, three months' season on Broadway with Mrs. Fiske, and in addition has performed as far north as Edmonton in Canada. His friends wish him bon voyage.

## MORE KANSAS CITY ARRESTS.

The Kansas City authorities last week continued to indict people charged with violations of the Sunday law. As usual, a large number of actors and actresses were on the list, and all were held in \$200 bail. There are now hundreds of people under indictment. The trial of the first case is set for Jan. 7. Among the people concerned last week were the members of the Painting the Town, Colonial Belles, and My Dixie Girl companies, and the performers at all of the vaudeville houses.

## BIDE-A-WEe HOME BENEFIT.

A large number of people attended the Christmas matinee for the benefit of the Bide-a-Wee Home for Animals at the Waldorf-Astoria on the afternoon of Dec. 16. Elsie Janis and Joseph Cawthorn gave performances and there was music and monologues by Edith Clive Ford, Robert Craig Campbell, Grace and Frances Hoyt, Arthur Voorhees, and Arthur Stanford. The Bide-a-Wee provides a temporary home for animals whose owners might otherwise turn them into the street.

## PARENTS OF GUS AND MAX CELEBRATE.

Mr. and Mrs. Morris Rogers, parents of Gus and Max Rogers, celebrated their golden wedding anniversary on Dec. 18. The celebration was held at Leslie Hall in west Eighty-third Street, New York, and was attended by nearly all the children and grandchildren. A second marriage ceremony was performed by the Rev. Dr. Light. Mr. and Mrs. Rogers were married at Newcastle, Eng., on Dec. 15, 1897. They have both passed their seventieth year, but Mrs. Rogers is six months her husband's junior.

## AT THE TWO OPERA HOUSES.

At the Manhattan Opera House on Monday night, Dec. 9, the first double bill of the season was given. The first bill was *La Navarraise*, by Massenet, sung by the following cast: Miss Giovanna Russo as Elvira, M. Bassi as Ernesto, M. Arimondi as Garrido, M. Mugno as Remigio, M. Crabb as Ramon, and M. Ginois-Galetti as Leonidas. The cast of the second bill, I Pagliacci, was as follows: Miss Zuppilli as Nedda, M. Bassi as Canio, M. Sammarco as Tonio, M. Crabb as Sylvio, and M. Venturini as Ariquino.

On Wednesday night, Dec. 11, Verdi's *Erasmo* was given for the first time at the Manhattan Opera House. The cast was as follows: Madame Giannina Russo as Elvira, M. Bassi as Ernesto, M. Arimondi as Garrido, M. Mugno as Remigio, M. Attilio Parelli, conducted. Friday evening, Dec. 13, *Thais* was repeated. On Saturday afternoon, Monday night's performance was repeated, and Saturday night *La Gioconda*.

Beginning Monday night, Dec. 16, Carmen was given; Wednesday evening, Dec. 18, *La Navarraise* and I Pagliacci; Friday evening, Dec. 20, Louise; Saturday afternoon, Dec. 21, Faust, and Saturday evening, *The Tales of Hoffman*.

At the Metropolitan Opera House the bill for the week beginning Dec. 9 was as follows: Monday night, *Mefistofele*, with Miss Geraldine Farcar as Margarita, and M. Challapine in the title part. Wednesday the second performance of Mascagni's *Iris*. Thursday night II Barbiere was given. Friday night, Dec. 13, *The Flying Dutchman* was the bill. Saturday night, Dec. 14, Madam Butterly had its first performance of the season. Monday evening, Dec. 16, *The Barber of Seville* was given. Wednesday evening, Dec. 18, *Lo Schiavo* was performed. Thursday evening, Dec. 19, *Fedora* was given for the first time this season. Friday evening, Dec. 20, *La Boheme* was the bill. Saturday afternoon, Dec. 21, *Toeca* was given, and in the evening *The Flying Dutchman* was repeated.

Next week the bill will be as follows at the two houses:

Monday, Dec. 23, evening, Manhattan, The Damnation of Faust; Metropolitan, evening, Fa-dora.

Wednesday, Dec. 25, afternoon, Manhattan, The Tales of Hoffmann; evening, Aida. Metropolitan, afternoon, *Hansel and Gretel*; evening, The Barber of Seville.

Thursday, Dec. 26, evening, Manhattan, Pagliacci and *La Navarraise*. Metropolitan, evening, *Iris*.

Friday, Dec. 27, evening, Metropolitan, Die Meistersinger.

Saturday, Dec. 28, afternoon, Manhattan, Don Giovanni; evening, *Ernesto*. Metropolitan, afternoon, *Marta*; evening, *Mefistofele*.

## MRS. FISKE IN ROSMERSHOLM.

No appearance of Mrs. Fiske in the recent years during which her successive originations have added to the modern drama series of characters representing and illustrating a versatile and unique dramatic genius has attracted wider attention or inspired a more legitimate curiosity than now attach to her forthcoming assumption of the role of *Rebecca West* in Ibsen's great drama, *Rosmersholm*. Although this play has been seen in various European cities, its chief actor abroad being Eleanor Duse, this will be its first adequate representation in English. Bringing to all the characters the illustration of which she undertakes that analysis which has made her impersonations famous, Mrs. Fiske has had the role of *Rebecca West* in study for several years, and her past achievements promise an interpretation of this fascinating and difficult character in line with the best of her work and illuminative in a high degree. One cannot read this remarkable play without a wish for its representation on the stage in the best possible circumstances; and that such a representation will now be made seems clear, for beyond the promise of Mrs. Fiske in the chief role there is assurance of a production by Harrison Grey Fiske that will be faithful as to sonic environment, while the various strong and individual characters in *Rosmersholm* aside from *Rebecca West* will have the best available actors as interpreters. There is no other play of Ibsen's in which the requirements of varied ability in the acting are greater, and Bruce McRae, George Arliss, Albert Bruning, Fuller Mellish, and Florence Montgomery, associated with Mrs. Fiske in this production, give assurance of a realization of full character values. *Rosmersholm* is a play of intense interest, and as notably as any other of Ibsen's works it describes this great author's unapproached skill in dramatic situation and climax. Mrs. Fiske will play an engagement limited to three weeks at the Lyric Theatre, New York, and at its conclusion will make a tour of the principal cities.

## THE FIVE COLUMBIANS.

The Five Columbians, whose pictures appear on the front page of this week's *Mission*, are a talented family of vaudeville entertainers, who have been meeting with success for several seasons in a very dainty sketch called *A Bit of Dresden China*. The family embraces Mr. and Mrs. Caro Miller and their three children, Ruth, Claire and Marilynn. Mr. Miller, who manages the little company, has taken unusual care in mounting and costuming the act, and everywhere it has been seen, these features have won great praise. The three children are unusually clever, especially Marilynn, who can sing a high-class song, give an imitation of a prima-donna, or impersonate a "rube" to perfection. Ruth sings prettily and dances gracefully, and Claire is an adept at the piano as well as an accomplished entertainer in other lines. Mr. and Mrs. Miller do their share in keeping things moving, and the whole entertainment is arranged in such a way that every member of the family has a good chance to show his and her special talents. The Columbians are now touring the South most successfully, and are this week at the Majestic Theatre, Fort Worth, Texas. Their time is splendidly booked up for the balance of the season.

## SPONNERS AT LINCOLN SQUARE.

The Spooner Stock company, headed by Edna May Spooner, will close its engagement at the Fifth Avenue Theatre on Jan. 4, will open for an indefinite run at Blaney's Lincoln Square on Jan. 20. Matinees will be given every week day, except Wednesdays and Fridays. All of the Spooner players will be retained, and the standard established at the Fifth Avenue will be maintained. Mrs. Spooner, in speaking of her plan, said: "I intend to conduct affairs at the Lincoln Square on the lines that made our seasons at the Bijou in Brooklyn so successful. We hope to make the entertainments and surroundings so attractive that people will feel like coming week after week. The afternoon receptions and the subscription plan will be features that we expect will prove popular."

## TWO PLAYERS BITTEN BY WOLF.

During a performance of *Daniel Boone* in Rome, Ga., on Dec. 21, Loma Leslie and Oscar Shaw were badly bitten by a large wolf which was used in the play. The attack was made in the scene in which Daniel Boone rescues his sweetheart from a den of wolves into which an Indian has thrown her. Miss Leslie had her arm and side cut and Mr. O'Shea received deep gashes on his leg. Bob Harris, a Cherokee Indian, who was standing near, rushed to their assistance and beat the animal back into the cage.

## LOUIS JAMES BUYS PEER GYNT.

Wallace Munro, bookkeeper for Louis James, recently acquired for Mr. James from the Mansfield Estate, Peer Gynt, in which production Louis James will be seen next season. The intention of Mr. James is to let the management repertory rest for a season or two.

## BERTHA KALICH AS MARTA.

Dramatic appreciation in Milwaukee shows a broader viewpoint than in many cities of greater population, owing to the fact that Milwaukee is made familiar with the best in drama abroad through its fine resident German company. A city so situated as to the theatre has means of comparison denied to other places that witness only the native drama. Bertha Kalich's recent engagement in Milwaukee was the most successful she has fulfilled there, though she became a favorite on her first appearance in that city under Harrison Grey Fiske's management two years ago. Her latest engagement in *Marta of the Lowlands* inspired remarkable expressions of praise.

"Without a doubt," says the Milwaukee *Daily News*, "this is the crowning achievement of Madame Kalich in English-speaking drama. The first thing responsible for this is that she is provided with an unusually strong play in the best sense of the word. The second is that Madame Kalich has acquired a very much broader and deeper emotional caliber during the past year, and the range which her acting now displays leaves little room to dispute the assertion that she is to-day one of the greatest actresses in the English-speaking stage. Madame Kalich in very truth 'lives her part,' and if she can stand the enormous strain put upon her by the work she is doing her future may have things in store unimaginable by her most ardent admirers. And *Admetus* indeed is a play offered to a Milwaukee audience that so completely monopolizes attention as does *Marta of the Lowlands*. An excellent company supports the star, too—a fact which gives the lie to any claim that a great star will suffer by comparison when she is surrounded by a too-talented company of players."

"If anything were needed to confirm the conviction that Bertha Kalich is one of the greatest actresses on the English-speaking stage to-day," says the *Sentinel*, "her performance of *Marta* in *Marta of the Lowlands* furnishes that requirement more than abundantly. Madame Kalich scored her greatest local triumph. Her individuality impressed itself powerfully upon everybody at her first entrance, and from that time on she held her audience, swaying it by the force of naturalness, the directness of her acting. She seemed to live the part. She dominates every scene in which she appears, though she has been surrounded by an exceptionally strong company by Harrison Grey Fiske."

"*Marta of the Lowlands* is a drama of elemental force and passion," says the *Free Press*, "and Bertha Kalich plays its name part in absolute consonance with its character. Rarely on the American stage to-day is there witnessed so brilliant an exhibition of acting of the expressive style as that afforded by Madame Kalich in this play." This critic, as to the passionate episodes of *Marta* in the play, says that "Madame Kalich has not a peer, even in Bernhardt."

Theatregoers who fail to witness the performance of *Marta* of the Lowlands by Madame Bertha Kalich and her splendid company," said the *Evening Wisconsin* after the first night, "will miss what is far and away the finest dramatic offering of this season, and one of the few really great things seen on the Milwaukee stage in many years."

## SARDOU SUES A PAPER.

Victor Sardou, the dramatist, and one of the theatres of Paris have brought suit for \$10,000 and \$20,000, respectively, against the *Maria* for publishing a criticism of a play before its first production. Following the traditional practice in Paris, a dress rehearsal was given the night before the first production for critics, journalists, dramatic critics, etc., but with the understanding that no criticism of the piece should be published until after the first night. It was this understanding that the *Maria* violated. About twenty years ago *Gil Blas* failed to comply with this tradition in regard to another of M. Sardou's plays. The author took the matter to court, and was granted \$4,000 damages, which he donated to the authors' Association.

## KELLAR'S CHRISTMAS PRESENTS.

Harry Keller, the magician, intends to make this a merry Christmas for everybody connected with his company. He has procured a large assortment of gold coins and will distribute them among his sixteen assistants in sums ranging from \$20 to \$50, according to length of service. To his partner, Howard Thurston, upon whom his mantle will fall next season, Mr. Keller will present a gold minute-repeater watch, valued at \$500.

## COMING EVENTS.

Dec. 24—Maud Adams, in *Peter Pan*, Empire, New York.

Dec. 25—Ethel Barrymore, in *Her Sister*, Hudson, New York.

Dec. 25—Julia Marlowe, in *Gloria*, Adelphi Theatre, Philadelphia.

Dec. 26—Mary Shaw's tour in *Ghosts*, *Candida*, and *Mrs. Warren's Profession* begins.

Dec. 26—Florence Roberts, in *Sham*, Los Angeles, Calif.

Dec. 26—Madame Nazimova, in *The Comet*, Bijou, New York.

Dec. 26—Vida Allen, in *Irene Wycherly*, at Baltimore.

Dec. 26—Miss Hook of Holland, Criterion, New York.

Jan. 3—Doris O'Sullivan, in *Peggy Magazine*, McVicar's, Chicago.

Jan. 6—The Waltz Dream, Chestnut Street Opera House, Philadelphia.

Jan. 6—William Gillette, in *The Little Affair at Boyd's*, Philadelphia.

Jan. 6—Elsie Adams, in *Quality Street*, Empire, New York.

Jan. 6—Fayard, Casino, New York.

Jan. 6—Paid in Full, Astor Theatre, New York.

Jan. 15—Maud Adams, in *The Jester*, Empire, New York.

Jan. 20—Twenty Days in the shade, Savoy, New York.

Jan. 27—The Waltz Dream, Broadway Theatre, New York.

Jan. 27—R. H. Sothern, Lyric Theatre, New York.

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After the Game: comedy in two acts. By Lindsey Barber. © by Sidney Drew.

Afghan, Die. By Franz Grillparzer. Edited with introduction, notes and vocabulary by Frederick W. Hauer and George H. Denton.</p

## STAGE CHILDREN'S CHRISTMAS TREE.

At Pastor's Theatre and Tammany Hall on Sunday evening there occurred the annual event that brings joy to the hearts of the children of the stage. It was the Christmas tree festival, and hundreds of tots received just the presents they had asked for. The fun began in the theatre, with the one and only Tony Pastor in charge. Mr. Pastor made happy little speeches as he introduced Baby Edmund, Zena Kieft, Miriam Jackson, George and Genevieve Tobin, Ermine Gordon and Marian Kuhn, Maude Raven, Calista Stewart, Ethel Deveau, Rita Weston, the Hatch children, Lena West, Clarence Rockefeller, La Petite Marie, Baby Fox, and Lillian Tobin, who furnished an extremely enjoyable entertainment. After the performance the children rushed to the basement of Tammany Hall, where a bountiful banquet was spread, to which they did full justice. The next number on the programme was the distribution of gifts in the big hall room of Tammany Hall. For over an hour the room resounded with screams of delight as the youngsters received the toys, watches, suits of clothes and other things that the committee had provided. The evening wound up with a general jollification, in which everybody took part, the older persons joining in with as much exuberance as the juveniles. Mrs. E. L. Fernandez superintended everything and saw that no child present went home without a gift. Mrs. Antonio Pastor was also here, there and everywhere, looking after the comfort and pleasure of the children. Others on the committee were Marguerite St. John Wood, Billie Norton, Millie Thorne, Cecile Breton, Mrs. E. Rosenbaum, Mrs. M. Scott Palma, Mrs. Ralph Delmore, Clara Throp, and Kenyon Bishop. It is estimated that over \$50,000 has been contributed and spent on these Christmas festivals since they were inaugurated, and those who have been present at them are of the unanimous opinion that the money has been put to good use.

## SILVER WEDDING ANNIVERSARY.

The silver wedding anniversary of Mr. and Mrs. Fred Mower, recently held at the home of Mr. Mower's brother in Upper Swampscott, Mass., was a gay event in the lives of these two retired but well known followers of the Thespian art. Nearly forty of their friends and relatives from near and far aided them in celebrating their twenty-five years of happiness.

Mr. Mower played in many small repertoire companies, and among his most prominent characters was that of Uncle Tom in Uncle Tom's Cabin. It was while in this company that he met his life's partner. He acted the part of Captain Fairweather in Harbor Lights, and as Seth Thompson in The Old Homestead earned the compliments of the press of the country. He played the lead in My Friend from India.

Mrs. Mower also gained much renown in her thirty years on the stage, and scored many a hit as Aunt Ophelia in Uncle Tom's Cabin. She achieved fame through her efficient work in Harbor Lights, Canada, My Friend from India, and The Village Postmaster. Her stage name was Lulu Page Mower.

There were guests present from Boston, Medford, Salem, Lynn, Swampscott, Peabody, Beverly, and Marblehead, all of whom remembered them with a silver gift. Among the large number of valuable presents was a set of silverware which was presented to Mrs. J. H. Mower at her silver wedding anniversary, thirty-eight years ago.

## THE PRINCE OF PILSEN IN PARIS.

The Prince of Pilsen was produced at the Olympia, Paris, on Dec. 14, and was immediately successful. Madge Lessing and Fred Wright head the English part of the company and the French contingent includes Mesdames Simon, Gerard, and Borelli, and Miles, Made and Minty and M. Girier. George Marion staged the piece. The chorus is American, English and French.

## SAVAGE GETS PARIS THEATRE.

Henry W. Savage, through his European representative, has concluded negotiations for the lease of a Parisian theatre where American musical comedy will be a feature. The success of The Prince of Pilsen in Paris has decided Mr. Savage to find a permanent home for his productions abroad. Woodland will probably be the first piece to go into the newly acquired house, about Sept. 1, 1908. The name of the theatre has not been announced.

## SWEDISH PLAYS HERE NEXT SEASON.

August Strindberg, the famous Swedish dramatist, will have an elaborate production of one of his plays in New York city next season. The play selected to be produced is Lucky Per's Travails, and is now being translated by Velma Swanson Howard. Mrs. Howard is confident that many Strindberg dramas can be made acceptable to American audiences and will translate others for production here. Mrs. Howard received the author's personal authorization and sanction for the translation of his plays. According to present plans Wright Lorimer will produce Lucky Per's Travails next season.

## ITALIAN THEATRE OPENED.

The Third Avenue Theatre was reopened last Saturday night, Dec. 21, by Antonio Maiori, at the head of an Italian company. The opening bill was Othello. The theatre has been leased for a term of years and it is Signor Maiori's intention of presenting high grade plays with a stock company. Works of Ibsen, Sardou, D'Annunzio, Sudermann, Bracco, Dumas, Giacometti, and others will be included in the repertoire. Signor Maiori has been playing at the Royalty Theatre, Brooklyn, this season.

## BEARS FOR TEXAS THEATREGOERS.

W. E. Nankeville, manager of Human Hearts and other standard attractions, and Manager Walker, of the Hancock Theatre, Austin, Texas, united in purchasing the two largest Teddy bears in the country, to be raffled off to those attending the performance of Human Hearts in Austin Christmas matinee. One bear stands forty-eight inches high and the other thirty-three inches. They were made specially for the show window of Macy's store and were not intended for sale, but Mr. Nankeville succeeded in purchasing them.

## MUSIC NOTES.

Emily Stuart Kellogg, contralto, and Albert Rosenthal, cellist, gave a joint recital at Menlo-Hall on Dec. 2. Miss Kellogg's singing and Mr. Rosenthal's playing were both much enjoyed by a large audience.

The People's Symphony Concerts' Auxiliary Club, Frank X. Arens, musical director, gave their second chamber concert at Cooper Union Hall on Dec. 13. This organization, now in its fifth season, is devoted to the presentation of chamber music, and the six concerts of the present season will be devoted to a survey of the evolution of the sonata, beginning with the seventeenth century, and ending with MacDowell's Tragic Sonata. The programme for Dec. 13 presented Pearl Benedict in a group of classic and modern songs; also the San Fransico Quartet, who will play Mozart's Sonata in G major (Mandolin at the piano), and Bassini's Quartet in D minor.

The New York Symphony Society announces Madame Schumann-Heink as the soloist at the subscription concert on Saturday evening, Dec. 28, and Sunday afternoon, Dec. 29, at Carnegie Hall. These will be Madame Schumann-Heink's public appearances in New York this season. The orchestral numbers will include Liszt's three symphonic poems, which are entitled "A Faust Symphony," the three movements depicting respectively Faust, Gretchen, and Mephistopheles. Madame Schumann-Heink will sing the Brahms Rhapsody for solo voice and male chorus, and Adriano's aria, "Gesegnet Gott," from the second act of Rienzi. The chorus, which appears also in the last movement of the "Faust Symphony," will be that directed by Mr. Elliott Schenck, in Jersey City.

## REFLECTIONS

There will be no Christmas Day matinee at the Empire Theatre this week.

George A. Laurence has invented an aeroplane that, he says, has flown on several occasions at Sayre, Pa., his home. He is at work on a large model of the same machine with which he intends to compete for the Scientific American trophy next spring.

Celia Campbell has recently closed with the Manchester Stock company and is spending the holidays at her home in Detroit, Mich. She expects to return to New York about the middle of January.

Arrangements have been made for Blanche Walsh to appear this season at the Astor Theatre in Jean Richepin and Henri Cain's new play, La Belle au Bois Dormant. The title will be changed to Prince Charming. Sarah Bernhardt produced the play in Paris last week.

Madame Simone le Bargy, the well-known Parisian actress, will herself be known as Madame Simone. Le Bargy, leading man at the Theatre Francaise, from whom she was divorced, has refused to permit her to continue to use his name.

The first act of The Gay White Way has been changed to allow of a new finale, in which "Aren't You the Girl I Met at Sherry's" is featured.

During the engagement of May Robson in The Rejuvenation of Aunt Mary, at the Madison Square Theatre, the Fred C. company that formerly gave Sunday performances at the Bijou will give a series of matines at this house.

Francis John Tyler, a member of the company playing Madam Butterfly, was married at Washington, D. C., on Dec. 16, to Helen Brett, of that city.

Charles E. Blaney's new Christmas pantomime, The Bad Boy and His Teddy Bear, was produced at Blaney's Yonkers Theatre last Thursday night, Dec. 19, and was well received.

Twenty Days in the Shade, a new farce by Heyne and Vebel, will be produced at the Savoy on Jan. 20. In the cast will be Richard Bennett, Dallas Welford, Charles Dickson, Frank Burbeck, Jeffrey Lewis, Pauline Frederick and others.

John Griffith writes to The Mirror that his manager, Edward A. Thompson, left him and his company at Decatur, Ala., on Dec. 15, with no means to return to their homes, and that salaries were several weeks overdue. A. R. Sanders, agent of the company, sends the same information.

Adeline Genes, the London dancer, is to be starred in a new musical comedy by Harry B. Smith and Maurice Levy, under the management of F. Ziegfeld, Jr. The piece is to be called The Soul Kiss, and will be produced at Philadelphia on Jan. 13.

James R. Wilson, actor, No. 1919 Seventh Avenue, has filed a petition in bankruptcy, with liabilities \$1281 and no assets. The debts were contracted from 1903 to 1907 in this city, Pittsford and Fairport, N. Y., Pittsburgh, Pa., and Chicago, for merchandise, hotel bills, commissions and borrowed money.

The Paprus Club of St. Louis met at the Marquette Hotel on Dec. 19. A feature of the evening was an address by Richard Spence "Regarding the American Drama."

Lottie Alter, who has been playing Lovy Mary in Mrs. Wiggin's of the Cabbage Patch, in London, sailed for New York on Dec. 18. The season at the Adelphi closed on Dec. 14.

Herbert T. Hier has closed as agent for My Wife's Family, Eastern, and has accepted a like position with Why Girls Leave Home.

A son was born to Mr. and Mrs. Howard C. Hickman (Bessie Barrie) at San Francisco on Dec. 14. Mr. Hickman is with the Alcazar Stock company.

Frank L. Perley has joined the staff of Henry W. Savage in an advisory position. He will devote his attention to the personnel of Mr. Savage's attractions.

The Secret Orchard will be moved from the Lyric to the Garden Theatre on Dec. 30 for an indefinite engagement.

Henley Wesley has been specially engaged to play Meenie with George Ober's Rip Van Winkle company, and opened with this attraction at Binghamton, N. Y., on Dec. 21.

Armagh O'Donoghue was the guest of the Armagh Men's Association at their annual entertainment on Dec. 14, and sang a group of Celtic folk-songs, including "The Bard of Armagh," his efforts being warmly received.

Kenneth Davenport, in Just Out of College, made his first appearance in his home town, St. Louis, last week in a singing role, much to the delight of his old friends.

Lute Vrooman, who is playing Kris Kringle in The Gingerbread Man, was elected a member of the Lillies at Superior, Wis., on Dec. 11.

Members of the chorus of The Top of the World will give a vaudeville performance for the principals of the company after the regular performance on New Year's Eve.

William Rock and Maude Fulton have been engaged by Thomas W. Ryley for the cast of Funabashi, which is to follow The Gay White Way at the Casino.

The Shuberts have purchased a new musical comedy by Gustave Lunders and Frank Pixley for production in the Spring. The piece has been named Marcelle, and it is probable that Marguerite Clarke will have the leading role.

The Circus Man, in which Fred Mace was starring, closed at Rochester, N. Y., on Dec. 14, after two weeks on the road.

Edward Waldmann is arranging to go out after the holidays in a revival of The Merchant of Venice. The cast will include Perla Landers.

P. H. Sullivan is starting a new company on the road, playing A Race for Life.

A. W. Cross is putting out a third company of We are King, for a limited tour.

Anna Held in The Parasol Model will return to the Broadway Theatre on Jan. 6, for three weeks.

Jefferson De Angelis is advertising the loss of a gold cigar cutter, set with diamonds. A reward is offered to the finder.

By arrangement with David Belasco the Shuberts have engaged Brandon Tyrone as leading man for Madame Nasimova in The Comet.

Howard Estabrook and Gretchen Dale, both recently with The Boys of Company B, were married at Trinity Church, New York city, on Dec. 22, by the Rev. J. N. Hill. Douglas Fairbanks was best man.

W. R. Markie, manager of the "Sunny South" floating theatre, will spend his winter vacation at 1420 Fair Avenue, Columbus, G.

James R. Cunningham, at the close of his Western engagement in Thorne and Orange Blossoms, will return to New York to begin rehearsals of his sketch, by Channing Pollock and Charles Hanson Towne. He will be supported by Orme Raymond.

Jack E. Ross will close with The Banker, the Thief and the Girl company in Louisville, Ky., on Dec. 28.

Max C. Elliott has withdrawn from P. R. Carrigan's Saenger from the Sienna company and opened in Under Two Flags, touring the South-east States.

After the performance of Her Own Way, at the Harlem Opera House, on Thursday evening of this week, Lila Appleton, an aspiring amateur of society's ranks, will be given an opportunity to show what she can do with the third act of Camille. If her debut is successful she will

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## MONTREAL.

Henry Ludlowe an Excellent Richard—Le Consul Judicaire Produced—Vaudville.

Henry Ludlowe opened at His Majesty's 16 in Rich-  
ard to a light house—much lighter than the ex-  
cellent quality of the performance deserved. Mr. Lud-  
lowe came here unknown and without much preliminary  
pulling and proved himself to be an actor of no  
mean ability. His Richard and his Shylock, which he  
gave for the first time 18, were performances of a  
very high order and promise well for his future success.  
He was supported by an excellent co., chief  
among whom were Mark Price, Sheridan Block, and  
Leith Wakeman. Felice Morris, a daughter of Felix  
Morris, the very popular vaudeville man in Montreal,  
did capable work as Edward V and Juana. The  
plays were beautifully staged and costumed.

The Academy was dark this week. Round the Clock  
22-23.

Born Thorne, which proved popular here last season,  
again drew good business to the French. The play  
was well staged and the principal roles capably acted  
by William Bowman, Louise de Varnay, and Olive  
Ward.

Le Consul Judicaire, an exceedingly funny farce,  
was the bill at the Normandie and was capably acted.  
Madame de Ferny appeared to advantage in  
the leading role.

The Two Orphans was the bill at the National. The  
production was particularly good, and the co., as  
usual, gave an excellent account of themselves.

Colonel Gaston Bordeverry, in his clever sharp-shoot-  
ing act, was the headliner of a good all round bill  
at Bennett's. The Elmire Sisters and Rosa, the  
Gypsy violinist, the two other acts that scored. The  
Guitarist, Mr. and Mrs. Gene Hartman and  
Kensie, Shannon and co. were among the other performers.

The Toreros gave a very entertaining performance  
at the Royal. Vic and Nellie Hyde do a clever dancing  
act. Garden and Sonora, Olga Orloff, and Jack  
Kingstone and Mildred Valmore were among the other  
features, and the ensemble work was good.

W. A. TREMAYNE.

## CLEVELAND.

Eva Kendall in George Ade's Comedy—Engage  
Blair in Camille—Items.

Eva Kendall in The Land of Dollars was at the  
Euclid Avenue Opera House 16-21. The play serves  
as a good vehicle to display Eva Kendall's droll  
humor, and he makes the most of the situations. He  
is surrounded by a good co. Olga Nethersole in rep-  
ertory 22-23.

The Earl of Pawtucket was well played by the  
Vaughn Glaser co. at the Colonial Theatre 16-21.  
Little Lord Fauntleroy 22-23.

Eugene Blair offered the clientele of the Majestic  
Theatre a fine presentation of Camille 16-21, and was  
given due support by the stock co. The Holy City  
will be the bill week 22.

Joe Hertz was seen in Our Friend Fritz at the  
Lyric Theatre 16-21. The Brothers Byrne in Eight  
Bells 22-23.

Young Buffalo, King of the Wild West, was a  
popular attraction at the Cleveland Theatre 16-21.  
The Great Express Robbery 22-23.

A great bill is being prepared for the opening of the  
Hippodrome 20, which will include Susanne Sue, ac-  
trice; Isabelle Howell, contralto; Harry Dean, har-  
monium, and a chorus and ballet of 120 in a musical  
comedy. A vaudeville bill will also be a feature,  
with Elephants as a headliner. Manager Max  
Faucheneau will introduce a promenade between the  
acts.

The sale of seats for the first annual Fun Fest of  
the S. R. O. Club, at the Euclid Avenue Opera House  
Friday afternoon, Jan. 3, assures its financial suc-  
cess, and the bill will be one of the finest ever seen  
here, including principals from all the co. playing in  
the city that week.

Olga Nethersole rested in the city the week before  
Christmas.

## WILLIAM CHASTON.

The Progressive Jessie Shirley Company—Wood-  
land Places—Notes.

The Jessie Shirley Stock co., playing its one hundred  
and thirty-second continuous week at the Auditorium  
Theatre, celebrated the ninth anniversary of its organi-  
zation on Dec. 5, 1899, opening in the Bella Marie.  
After playing a long engagement in the California  
city the co. toured the Northwest, Pacific Coast and  
Puget Sound country, coming to Spokane in 1905.  
Of the original co. only Miss Shirley and George Mc-  
Quarrie, her leading man, remain. Harry W. Smith  
is manager of the co. The co. played Woman Against  
Woman the week of 8, the leading roles being taken  
by Miss Shirley and Mr. McQuarrie, who received ex-  
cellent reviews from Jack Anglin, Laura Adams, Alvin  
Waldron, and Robert Stadel. A runaway match  
was the bill 15 and the week.

George W. Leslie as the bluejay and the rest of  
the songsters in Woodland did excellent business at  
the Spokane Theatre 9-12. Frank Damel played the  
leading part in Are You Crazy at one performance 8.  
He was supported by four chorus girls.

Marie and Charles at the Royal Hastings and Willard R.  
Foster, playing the leading male role in Why He  
Divorced Her, caught the fancy of the Columbia. They  
stole the week of 8. Noel Travers and Blanche  
Bryant in the heavy part scored. The Queen of the  
Highways, with Miss Miles in the chief role, 15 and  
the week. S. M. Curtiss, manager of the co. and  
Mrs. Curtiss will entertain the players at a Christmas  
party the morning of 25.

The Oberlin College (Ohio) Glee Club will give a  
concert in Spokane 20 under the auspices of the  
150,000 Club. The Board of Public Works has been  
clined to issue a permit for the establishment of a  
scenic theatre in Main Avenue in the business district.

W. S. McCREA.

## PROVIDENCE.

Ernest Novelli in Reprise—A Local Favorite  
Returns—The Arion Concert.

Sig. Ernesto Novelli filled a week's engagement at  
the Providence Opera House 16-21, appearing in seven  
different plays—vis.—The Outlaw, Othello, Faust,  
Leopold, Macbeth, Louis XI, Taming of the Shrew,  
and A Night Off. The distinguished actor was given  
an enthusiastic reception and played to large houses.  
He proved to be an actor of great ability and was  
supported by an admirable co. The Road to Yesterday  
22-23. Mrs. Fiske in Rossmore 24-25.

The Empire has large houses during the week 16-21.  
The dressing room being 100 feet long, a popular  
local favorite here and well known from his association  
with the Empire Summer co. The plays given  
were Larry from Ireland, Sheridan Keene, Why Women  
Hate Women, Gentlemen Jim, The Heart of Virginia,  
and The Moonshiners. In his supporting co.  
were other players well known to patrons of the house—  
David Walters, Adelicia Boothby, and Kathleen  
Farmer. William H. Turner in His Terrible Secret  
22-23.

Professor Thomas Crosby, of Brown University, read  
Monna Vanna before a large audience at Churchill  
House 16.

The Arion Club inaugurating its twenty-eighth season  
at Infantry Hall 18, presenting Dubois' Paradise Lost.  
The chorus was assisted by Sig. Giuseppe Picco, Virginia  
Listemann, Edith Castle, and Cecil James. A  
large orchestra of Boston Symphony Players furnished  
the music, under the direction of Dr. Julius Jordan.

HOWARD C. RIPLEY.

## COLUMBUS.

Ben Hur Revived—The Right of Way—Joseph  
Sankey—Vaudville.

This week of 16 again saw every house in town  
playing full till mid-morning and night. Ben Hur at  
the Great Southern theatre week with two matinees  
expected to do well, although it is the third time the  
attraction here. The present co. is not so good as  
has been seen here before, although one or two of the  
cast are fully equal to their predecessors, a person  
in mind being Helen Singer, whom we remember  
for her very clever work with the old Empire Stock  
co. Miss Singer is a capable actress.

Following the production of Ben Hur, the week  
will also be a full one for on Dec. 21, comes Guy  
Standing and Theodore Roberts in The Right of Way.  
Followed 22, 23, by James O'Neill in The Man of the  
Hour, Julius Caesar, after which dainty Fritzi Hirsch  
comes in her great success, Mile Modiste.

At the High Street Joseph Sankey in his new  
piece, Billy the Kid, occupies the first half of the  
week, followed by A Race Across the Continent,  
after which comes popular Billy Van, with a Colum-  
bus box, Clem Bevins, in the cast.

At the Gayety the Benta-Sankey co. fill out the  
week.

Alfred Keeler and Julius Tannen are the headliners  
at Keith's, others on the bill being the Hellows, Gaskins  
and Green, Schrude and Mulvey, Taciana, Ciford and Burke, and the Great Scott.

The Bill of Mayfair co., playing at the Southern  
13, 14, disbanded here owing to poor business and a  
disorganized working force. J. R. HAGUE.

## SALT LAKE CITY.

Thoms and Orange Blossoms Revived—The Moors  
Stock Company—A Symphony Concert.

The Salt Lake Theatre has been dark all week.

At the Grand Thoms and Orange Blossoms did fair

business and pleased patrons first half of week 8.  
Grace Valentine, Flora Fairchild, Will H. Dorris,  
Orma Raymond, and James R. Cunningham were  
worthy of mention. Later half of week. The Show  
Girl, giving one of the best performances the house  
has had during the season. Business was very good.  
Lillian Sutherland, who is always popular here, made  
new friends. Costumes, music and chorus above the  
average. The Moon Stock co. has been here since the  
beginning of the year. Michael Strong, Iva Robinson  
and John G. Davis kept audiences in good humor as the newspaper  
respondents. Dick Emerson, Ardel Buckley, Beatrice  
Gilmore, and Vera Castleton each were worthy.  
Owen Williamson, F. J. Kenney, and Frank Jones  
were acceptable. The Gold King week of 18.

On the afternoon of 18 Professor Arthur Shafford's  
Symphony Orchestra gave one of their artistic and  
excellent concerts. Harry Taylor, a Utah Girl who  
has recently returned from abroad, was a special attrac-  
tion and created a furor with her rich, mellow, son-  
orous voice.

G. E. JOHNSON.

**DENVER.**  
The Hair to the Noose Fit Out a Cancelled  
Date—News of Interest.

The week of 8-14 was a rather dull one at the theatre.  
The Hair to the Noose played at the Broad-  
way to popular prices, to keep the house open.  
Amelia Bingham had canceled her engagement there.  
The play was well presented by a capable co. The  
Broadway will be dark 15-21, then comes George  
Washington, Jr., week 22.

The Mayor of Tokyo was given by a mediocre co.  
at the Taber to only fair business. Buster Brown 16-  
22. Red Feather 22-23.

The Hair to the Noose received liberal patronage at the  
Curtis. The One Thousand 16-21.

What Happened to Jones proved an excellent at-  
traction at the Baker. Franklin Underwood, Ed-  
ward Emery, Spottswood Atcheson, George Blaumann,  
Mary Stockwell, Donah Bourne, Lillian Andrews, and  
Frances Simes gave good performances. The  
Girl I Left Behind Me follows. Adele Black will re-  
place Mary Stockwell as leading woman of the co.

The Matinee at the new vaudville theatre on Cur-  
tis Street, will open 22. It is expected that Moira  
The Sullivan and John Gaskins, the co. will be  
present the opening night, and it is to begin a  
gala occasion.

MARY ALICE BELL.

## LETTER LIST.

Members of the profession are invited to use The Mirror  
postage facilities. 25c charge for advertising or forwarding  
letters except registered mail, which will be re-registered  
on receipt of 10 cents. This list is made up on Saturday  
morning. Letters will be delivered or forwarded on personal  
or written application. Letters advertised for 20 days and  
unclaimed for will be returned to the post-office. Contributors  
postpaid cards and newspaper wanted.

WOMEN.

Adams, Pearl, Alice S. Ann, Lester Armstrong,  
Jane Avery, Minnie Ashley, Rita Allen, Alice Allen,  
Miss Clara Anderson, Clara Allen.

Baxter, Pauline, Beanie Budden, Bonita Burns,  
Ellie Burns, Jessie Burns, Little Ruth, Max  
Bishop, Bebe Blanche, Pauline Bissell, Bonita  
Bittel, Mahel J. Barbara, Gussie Bittel, Anna Bittel,  
Cecile Breton, Dolly Belmont, Santa Bessie, Battie  
D. Barnes, Little Blingwood, Louise Borthol, May  
Boyle, Bebe Bull, Mrs. E. Brooks, Frankie Bailey,  
Miss L. Boardman, Nellie Byrne, Berenice Belknap,  
Vivie Bolton, Mrs. Frank Barry, Lillian Barton,  
Grace Belmont, Geta W. Bennett, Evelyn W. Blanch-

ton, Conklin, Grace, Louis H. Collier, Mrs. S. W.  
Coxon, Jessie Clark, Margaret Chase, Anna L. Capp,  
Leila Carter, Jessie Clark, Minnie Comstock,  
Dude Coopwood, Toly Clande, Nannie Compton,  
Minnie Church, Evelyn E. Carter, Jessie Chapman,  
Mrs. Frank Charlton, Helen Cleavitt, Ethel Clif-  
ton, Mary R. Conwell.

Drew, Louise, Marie Del Vecchia, Evelyn Dun-  
more, Miss M. Duke, Helen Dunmore, Camille D'Ar-  
ville, Nellie Duke, Jessie Davis, Katherine Daly,  
Madge Douglass, Clara J. Denton.

Ryting, Rose, Helene C. Edwards, Marion El-  
sworth, Ethel Edwards, Ruth W. Emerson, Sylvia  
Evelyn, Frances Elwood, Pearl A. Evans, Florence  
Elvyn, Matilda Elliott.

Franchi, Rose, Della Freese, Nina Farrington, Mrs.  
Phil Fisher, Wilhelma Francis, Marjorie Fletcher,  
Nellie Fay.

Gillette, Louise, Lena Guan, Maud Gillette, Effie  
Giles.

Heim, Frances, Mrs. J. B. Henry, Adele Hinton,  
Genna Hulka, Constance Hulka, Mary Hall, Mollie  
Hall, Gertrude Hall, Irene Hall, Arlene Hines, Margaret  
Hanson, Anna Hackett, Margaret Hatch, Grace  
Hamilton, Adela Hall, Lella Hall, Dorothy Holmes,  
Margie Hagan.

Jordan, Anna, Mrs. Jack Johnson, Claudia Janet.

Kyle, George R., Mrs. Jas. Kelly, Geneva Kane,  
Leah Keene, Mrs. R. L. Koch, Florence Kramer, Edna  
Kohr, Elizabeth Lounette, Jeanette Loeffelholz, G.  
Litppa, Rose Lynd, Ruth Latimore, Jeffreys Lewis,  
Ethel Lester, Frankie La Marchal, Alice Leclair,  
Mabel Leichman.

Marinoff, Fannie, Hattie Marshall, Louise Margaret,  
Mrs. H. L. Mervorec, Anita H. Miles, Maudie H.  
Macy, Ida Mintch, Kathleen Murry, Helen Makay,  
Letta Meredit, Lillian Madison, Edith Miller, Nellie  
Mills, Lillian Mattice, Mrs. Fern McIvor, Ora C.  
Myers, Mrs. Fitzgerald Murphy, Lizzie McDowell,  
Ada McGrath.

Nash, Mabel, Mary Nash.

Osborne, Slavy, Betty Orlis.

Pearce, Etta, Maude A. Panchall, Jessie Philbrick,  
Madeline Payne.

Redmond, Alice, Mrs. Lee Robinson, Helen L.  
Robie, Florence Randall, Edith Rowand, Emma Rog-  
ers, Eddie Richmond.

Schowit, Lill, Adelaide Shannon, Mrs. Edw. Stew-  
art, Ethel Von G. Smith, Winona Shannon, Augusta  
Schoefer, Myrtle Still, Beatrice Stanley, Caroline  
Stanley, Sadie Sederer, Anne L. Scott, Victoria  
Stewart, Jessie Stewart, Kathryn Shaw, Blanche  
Small, Della Stacey, Sylvia Starr, Marcella Sewell,  
Mabel Strange, Marie E. Sykes, Rose Stuart, Rita  
Stanwood.

Thomson, Charlotte, Jessie Towler, Francesca  
Tyree, Gladys Tucker, Claire Thomas.

Van Dervort, Jeannette, Bertha Van Norman,  
Gwendolyn Valentine, Mrs. Vandenhoff.

Watson, Rose, Bebe Warren, Agnes K. Welch,  
Virginia Warfield, Jessie Whitney, Marion Wallace,  
Gertrude Wolfe, Rose Washburn.

Yernice, Bernice, Mrs. D. C. Yordell.

MEIN.

Adams, Will S., Alfred D. Aldridge, Ed Arlington,  
Robt. W. Alexander, Jack Andrus, Alb. Andrus,  
Wm. C. Andrews, Harry S. Austin, Alb. Autcott,  
Frank Abbott.

Burt, Fred J., Jack Burt, Jas. A. Beall, Robt. A.  
Bennett, Percy Bissell, Ed. Brown, Wm. Burrell,  
Francis A. Brown, F. C. Brown, Fred. Brown,  
Burt, Eugene Bryant, Harry Brophy, Fred. Brophy,  
Burton, A. R. Bunting, Chas. Browning, Tico Brown,  
Jas. Bennett, Clarence Brynne, Bert Brighten,  
Gen. E. Bunting, J. Clark Bissell, Becher and Mayo,  
Calvert, E. H., Jno. Chandler, Oliver Curtis,  
Thos. Cody, Frank Craven, P. W. Carrington, Robt.  
C. Corley, Jr., Alie Cameron, Ben Craven, E. L.  
Carter, A. Randolph Currie, Ed. Carlton, J. Archie  
Carter, Wm. W. Conaway, Joe Conway, Colin Campbell,  
Frank Clifford, D. C. Conley, J. F. Conley, Tom Conley,  
Tom Conkey, Conrad Constan, D. C. Conley.

Derrance, Chas. H., Joe Dally, Clifford, J. Dempsey,  
Wm. Dunn, Frank Denslow, Jas. J. Donnelly,  
Chester De Amos, Wellington Davidson, Jas. G. Don-  
ald, David Denell, Lewis Donnatta, Jack Denton,  
Jas. H. Duworth, Fred J. Durity, Stewart J. de-  
Kraft, Gen. W. Dunn, Fred Dexter, Harry J.  
Davies.

Emerson, Warren E., Will G. Elmer, Wm. H.  
Elliott, Bert Ewing, Gen. Elmer.

Foote, Barrington, Edwin A. Fowler, Thos. P.  
Flanagan, W. H. Forrey, Marie Fowlie, Max  
Freedman, Geo. W. Farren, Sidney M. Flood, Jas. Flynn,  
Jas. Fenton, Fred C. Frink, Jas. Field, Jr., Stephen  
Gifford, Douglas, Rich'd G. Golden, Cland C. Guyne,  
Rich'd Gordon, C. H. Gordon, P. C. Griffith, Wm. H. Givens,  
Raymond Gager, Gen. W. Gallagher, Willis  
Granger, Leonard Grover, Wm. Guster.





# THE VAUDEVILLE STAGE

## NEW VAUDEVILLE ACTS.

TWO INTERESTING COMEDY SKETCHES AND A CLEVER VENTRILOQUIST.

Josephine Cohen, Louis Mann, Jay W. Winton, Ruth Allen and Company, the Walthour Troupe, and Prince and Virginia Make Up the List of Newcomers.

The following new acts were seen at the theatres in this city last week:

### Dainty Comedians in Bright Sketch.

The popularity of Josephine Cohen was shown in an unmistakable way at the New York, where she made her reappearance after a long absence in a sketch called "The Girl of 'The Times,'" written for her by Fred Nible. Miss Cohen has lost none of her sprightliness and charm of manner, in spite of her recent trying experiences as a traveler in Africa, Zululand, Egypt and other foreign climes, and scored a distinct success in her new vehicle, which fits her admirably. The scene is laid in the bachelor apartment of Harold Square, at midnight. Mr. Square has returned from his club earlier than usual, and after putting out the light retires to his library to read. Jane Scribbler, a young woman reporter of "The Times," enters, having found a latchkey with Square's name and address on it. She explains to the audience that she is writing a story of the adventures of a female burglar, and wants to get some real experience that will help her in her work. Square enters and discovers her. He immediately telephones for the police, and Miss Scribbler is badly frightened. She finally discloses her identity, but he is very dubious and insists upon detaining her until the police arrive. She becomes desperate, and by a ruse succeeds in getting possession of his pistol, just as the clang of the bell on the patrol wagon is heard outside. She compels him to throw up his hands, and when the police break in she hands him over to the law. This makes a very amusing climax and brings down the curtain with a big laugh. Throughout the sketch Miss Cohen acted with the cleverness, daintiness and energy for which she is noted, enunciating her words so clearly that even the smallest boy on the topmost tier heard and understood their meaning. Shortly after her first entrance she introduced a little song and dance which was warmly encored. Miss Cohen is a remarkable dancer, and the short exhibition she gave of her talent in this direction made the audience eager for more. She was becomingly costumed in a fetching dress that just reached the tops of the prettiest pair of boots imaginable. Hall McAllister as the clubman rendered excellent support, and John Tremaine as a valet played a small part well.

### A Condensed Comedy.

Louis Mann made his Manhattan debut as a vaudevillian at the New York, presenting a condensed version of Leo Blichstein's comedy, *All on Account of Kilis*. The piece as arranged for vaudeville runs about forty-five minutes, and most of the time the audience is kept in a state of hilarity, owing to the hard, earnest, conscientious work of Mr. Mann, who, unlike many other stars, does not look upon his vaudeville engagements as a concession. He is getting a big salary and is doing his best to earn it. Even at the Wednesday matinee, before a half-filled house, he aroused so much enthusiasm that he was forced to make a little speech of thanks in response to calls from different parts of the auditorium. The scene of the sketch is laid in the school-room and deals with the charges made against the pretty school teacher, that are sifted and settled by Mr. Mann in the character of Franz Hochstuhl, president of the school board. It is needless to say that in a part of this kind Mr. Mann is inimitable, and a big laugh followed almost every line he spoke and every move he made. Muriel McArthur as the school teacher was charming, and William F. Carroll scored in his original part of Josh Appleton. Others in the cast were Kathryn Carroll, Louise Sydneth, Albert Mayer, M. B. Pollack, and Sidney Atchison.

### A Clever Ventrioloquist.

Jay W. Winton, the ventriloquist, who has traveled all over the world and has a record of 3,000 performances in Australia, arrived in this city last week, and made his appearance at the New York. He uses two dummies, one that of an old man seated in a chair, and the other one of the good old reliable sort that can be folded up and put in a small box. The figure of the old man is an ingeniously contrived bit of mechanism, and Mr. Winton manipulates it so that it removes its hat, lights and smokes a cigarette, and does other amusing things. The performer depends for most of his comedy effects upon the smaller figure, which he calls "McGinty," and he goes through some amusing dialogue with it, and also introduces some original business, though some of his jokes and tricks are as old as ventriloquism itself. Very few ventriloquists in the past forty years have been able to escape the temptation to cause the small dummy in the box to request that the lid of the box be closed when the other dummy announces that it will sing, and Mr. Winton makes use of it with the usual amusing result. Taken all in all, the Winton act is most acceptable, and scored a hit with the New York patrons.

### Money Made While You Wait.

Ruth Allen was the special feature at the Twenty-third Street, offering a sketch called *We Need Money*, by Charles Kenyon. Miss Allen has a manly manner, and plays one of those swaggering girls who carry everything before them by sheer force of superior physical strength. In this play she is the daughter of an old Wall Street broker and is in in with the son of her father's former partner. The youth is employed in the old man's office, but shows no aptitude for the business. The old broker is custodian of a \$200,000 legacy left to the youth by his father, and the girl induces her father to turn it over to her. He agrees to allow the young couple to marry as soon as the young man rolls up his fortune to \$1,000,000. With a few telephone messages and other tricks known only to dramatists the girl in the short space of ten minutes makes the \$1,000,000, and everybody is happy except the old man, who has lost money in the deal. Owing to Miss Allen's easy, natural, off-hand manner the trite theme was made rather interesting, though the sophisticated ones in the audience smiled sardonically at times. Alfred Kraus was the father. Charles Kenyon played the lover, and A. G. Kenyon was the brother of the girl in the case.

### Neat Comedy Sketch.

Prince and Virginia were the only newcomers in the bill at Pastor's. They do a very neat little act and made a decidedly favorable impression. Miss Virginia wears some very handsome costumes, and seems to understand the value of good dressing thoroughly. Her partner is also alive to the fact that it is not necessary to wear shabby clothes to be funny. He is fairly amusing in Dutch dialect, and when he secures more up-to-date jokes the act will be vastly improved.

### A Smart Cycling Act.

The Walthour Troupe was in the bill at the New York, and although opening the programme

made a good impression with some excellent tricks. They use unicycles and safeties, and perform many graceful evolutions. One of them is a comedian and he intersects a little fun now and then that helps to make the act more enjoyable.

### THE KEITH AND PROCTOR THEATRES.

Marie Lloyd, Rogers and Dandy, McNaughton and Chappell, and Polly Pickles' Pets.

### Union Square.

The bill was headed by Rogers and Dandy in *Robinson Crusoe's Isle*, the excellent Lasky production that presents these clever comedians so acceptably. Cameron and Flanagan made a solid hit in *On and Off*. Agnes Mahr displayed her talent as a toe-dancer in a charming cowboy costume, with music to match. She was assisted by Flora Dora, who held the stage with a little dance, while Miss Mahr was changing her dress. William A. Dillon sang his own songs and got plenty of encores. One of the big hits was scored by Patsy Doyle, who has a most original method of telling jokes. Most of his material is fresh, and he won many a hearty laugh. Katherine Dahl flirted kickably with a "song-booster" in an upper box and their duet was well liked. The Kratons had a very novel hoop act, and it was watched with interest. They use a special setting, showing a village, and the hoops are made to do stunts, being identified by their colors, as men, women and policemen. The Great Hirsch Family of acrobats did many astonishing things that brought enthusiastic applause. Others in the bill were Thomas Potter Dunn, dialectician; Lamberti, musician; Dandy and Francis, singers and talkers; Bernier and Stella, and De Chant. Excellent business ruled.

### Twenty-third Street.

Marie Lloyd was the headliner, and proved an excellent drawing card, in spite of the shopping season. Her songs were well liked, especially the Spanish number. Clayton Kennedy and Matilde Rooney scored heavily in their eccentric skit, in which they do a little of everything well. Fauny Rice was on hand with her dolls, and most of her impersonations were well received. Howard and Howard offered a good line of Hebrew comedy, and were recalled repeatedly. Kramer and Belleclaire showed their fine figures to advantage in some good acrobatic feats. Martin Brothers, xylophonists; Norton and Patterson, singers and dancers; the pictures, and Ruth Allen and company, whose act is reviewed elsewhere, were also in the bill.

### Fifty-eighth Street.

Joseph Hart's spectacular fantasy, *Polly Pickles' Pets* in Petland, was the main feature of an interesting programme. The act is splendidly staged, and is especially suited to the holiday season. The youngsters in the audience were delighted with the antics of the animals and dogs. Bits were made by Eulalie Young as Polly, David Abraham as a cat, William C. Dean as a dog and Ernest Camp as a bear. Adelaide Herrmann was seen in her gorgeously staged and brilliantly presented magical entertainment, which includes a number of new illusions and tricks. Raymond and Caverly Caverly, German comedians, the clever Pellegrini Troupe of acrobats, Charles Kenna in his highly amusing specialty, the Street Fakir Fakir, the Three Leonidas, Anna A. and Elsie Conley, exceptionally clever singers and dancers; the Aerial Smiths, and the pictures helped to amuse large audiences.

### 125th Street.

No better topliner could have been secured than Tim McMahon and Edith Chappelle, assisted by the Pullman Porter Maids in Mr. McMahon's novel and entertaining act. The specialty of McMahon and Chappelle raised shouts of laughter, and the work of the girls could not have been improved upon. Harry Corson Clarke, assisted by Margaret Dale Owen, made a laughing success in *Strategy*. Will Rogers and his pony gave an interesting exhibition of life on the plains. Delmore and Lee were a big feature with their splendid gymnastic turn. Others were Billy Clifford, Macart's monkeys, the Wotpert Trio and the Clarence Sisters.

### WEBER'S OPENING POSTPONED.

The reopening of Joe Weber's Theatre with a burlesque on *The Merry Widow* has been postponed from Dec. 28 to Dec. 30, as it was found impossible to get the production ready in time for the earlier date. Several days ago Edgar Smith, who has written all the burlesques produced at this house, since it was opened by Weber and Fields, and who had been at work on the new production, resigned his position, stating that he did not care to write the burlesque without the consent of Henry W. Savage, who controls the American rights to *The Merry Widow*. Herbert Hall Winslow was called in, but meanwhile Mr. Weber and Mr. Savage were carrying on negotiations that resulted in an announcement on Saturday that Mr. Savage, in consideration of royalties to be paid by Mr. Weber, had given the latter permission to burlesque the opera in New York city. The new arrangement satisfied Mr. Smith, who returned to work on the libretto, which he is turning over as fast as he can write it. The company rehearsing the new piece includes Lulu Glaser, Ross and Fenton, Albert Hart, Peter F. Dailey, and Joe Weber. Mr. Weber announces that he will pay \$25 for the best name for the new burlesque.

### Money Made While You Wait.

Ruth Allen was the special feature at the Twenty-third Street, offering a sketch called *We Need Money*, by Charles Kenyon. Miss Allen has a manly manner, and plays one of those swaggering girls who carry everything before them by sheer force of superior physical strength. In this play she is the daughter of an old Wall Street broker and is in in with the son of her father's former partner. The youth is employed in the old man's office, but shows no aptitude for the business. The old broker is custodian of a \$200,000 legacy left to the youth by his father, and the girl induces her father to turn it over to her. He agrees to allow the young couple to marry as soon as the young man rolls up his fortune to \$1,000,000. With a few telephone messages and other tricks known only to dramatists the girl in the short space of ten minutes makes the \$1,000,000, and everybody is happy except the old man, who has lost money in the deal. Owing to Miss Allen's easy, natural, off-hand manner the trite theme was made rather interesting, though the sophisticated ones in the audience smiled sardonically at times. Alfred Kraus was the father. Charles Kenyon played the lover, and A. G. Kenyon was the brother of the girl in the case.

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## NEW YORK.

Louis Mann, Josephine Cohen, Fred Nible, Jay W. Winton and Others in Big Bill.

Louis Mann, Josephine Cohen and company, Jay W. Winton, and the Walthour Troupe offered novelties last week that are reviewed elsewhere. Fred Nible, the American humorist, fresh from his travels in foreign lands, had an almost entirely new monologue, in which he recounted some of his amusing experiences as a tourist. It is one of the brightest strings of talk he has ever put together, and though he failed to follow Mr. Mann, he found that the audience, though tired, still had many hearty laughs in store for him. Mr. Nible is not a time waster; if one joke does not go another will, and he never stops to chide an audience for not seeing a point on the spot. He talks quickly and gets over a great deal of ground in a short time. Last week he took his audience from New York to South Africa and back to Boston in less than twenty minutes, and it was a delightful trip from start to finish. The O'Kane Family of Japanese, in their second week, pleased with acrobatics of a remarkable order. Cottrell and Powell gave a remarkable exhibition of horsemanship. Charles Barron and his burlesque manager, Johnny Johns, comedian, and the pictures rounded out a splendid programme.

### PASTOR'S.

Katherine Miley, Fiske and McDonough, and Gilbert and Kate Are Headliners.

Katherine Miley, who sings Irish songs with much cleverness, topped the bill last week, and pleased her admirers greatly by her unctuous singing of several lively ditties. O. T. Fiske and Nellie McDonough repeated previous successes in Mr. Fiske's latest skit, *Denny's Dilemma*, which tells a natural story of life on the East Side. The work of both players is of a high order of excellence. Gilbert and Kate have a Hebrew specialty of the sort that cannot fail to make a hit. They are hard workers, and make their points well. Mr. and Mrs. Harry Thorne and company, in *An Uptown Flat*, won dozens of hearty laughs, although everybody in the house must have seen the sketch many times before. Potter and Harris gave a splendid exhibition of gymnastic skill. The Three Nightingales and the Peerless Two Macks are precocious youngsters, whose efforts met with approval. Other acts included the Evans Trio, with Emma Evans in child imitations; Jenny Conchus and her dogs; Winsor and Cassier, comedy musicians; J. Jerome Mora and company, magicians; the Vitagraph and Prince and Virginia, whose act is reviewed elsewhere.

### COLONIAL.

Robert Hilliard, Empire City Quartette, Stuart Barnes and Others Make Hits.

Robert Hilliard made his New York re-appearance, heading one of the best bills of the season. Mr. Hilliard presented *As a Man Sows*, one of the best sketches he has ever done. He was supported by Marie Rawson, Edwin Holland, and Lawrence Smith. The Empire City Quartette sang and joked to the intense satisfaction of everybody. Stuart Barnes sang and talked, and scored both as vocalist and jokist. The Romany Operatic company put on a big number, and the solos and choruses were frequently applauded. Harry Tate's company in *Motoring* scored as they always do, and Waterbury Brothers and Tenny were seen once more in *Harmony Island*. The other numbers were by the clever Kitabai Troupe of Japanese, Collins and Brown, German comedians; the Sandwines, smart European acrobats, and the Vitagraph, with new films.

### NEW MOVE IN BURLESQUE SUIT.

Judge LaCombe, in the United States Circuit Court on Dec. 21, signed an order authorizing James W. Curry, of Toronto, Can., to act as examiner in the taking of the testimony of F. W. Stair and R. W. Eyre, in the action instituted in the United States Circuit Court by the J. B. Sparrow Theatrical and Amusement Company, Ltd., against the Eastern Circuit Association, George G. Kraus, Samuel A. Scribner, and others. The action was instituted to recover \$100,000 damages resulting from an alleged conspiracy on the part of the Eastern Circuit Association. It is charged that managers of certain burlesques companies broke their contracts in Montreal.

### CHANGES BEING RAPIDLY MADE.

The heads of the various departments at the Hippodrome have been very busy during the past few days introducing changes and innovations that will tend to make the entertainment more attractive than ever. In the Winter Carnival scene, a new water effect has been introduced that makes the dancers appear as though they are dancing in water up to their knees. The Wulff performing horses from Berlin arrived here last week, and have been added to the circus programme. Max Anderson, one of the managers of the house, while in Ohio last week, purchased twenty horses, and they are now being trained to appear in a new melodramatic sketch on a Russian-Japanese subject, by Owen Davis, that will soon be added to the performance.

## HAMMERSTEIN'S VICTORIA.

Valaska Suratt and William Gould, and William Courtleigh Score.

Valaska Suratt, resplendent in several dazzling gowns, assisted by William Gould, topped the bill. The sketch offered is a mélange of words, music and oases, and seemed to find great favor with the patrons. William Courtleigh, fresh from a long Western tour, again scored a big success with George V. Hobart's entertaining playlet, *Peaches*, in which he is very ably assisted by Richard P. Crofts. Lily Lena sang some new songs that might better have been left unsung. The Six English Rockers, with Nellie Flortrade; Frederic Brothers and Burns, in their diverting musical specialty; the Brothers Dunn, smart acrobats and comedians, and Dill and Ward also furnished excellent entertainment. A special feature was the first showing in this country of the motion pictures of the *Bureau Mohr* light that took place in London on Dec. 2. The film aroused great enthusiasm among the members of the sporting fraternity.

### ALHAMBRA.

Hetty King, William Hawtrey, Searl and Violet Allen, and Others in Big Bill.

Hetty King, who was brought over here for the "advanced" vaudeville venture, made her final appearance in America last week. One of the most interesting numbers on the bill was that of William Hawtrey and company, in *Comprised*, which is a strong and absorbing play. The Searl and Violet Allen company in *The Traveling Man* afforded twenty minutes of rare fun. The Novellis, with their horses, elephants and some splendid acrobatic work, make up one of the biggest acts seen here this season. The Moredale Sisters, two very clever girls, who know how to dress as well as they sing, and who carry special settings, scored a decided hit. The Basque Quartette in their operatic selections were warmly received. Bert Levy's original and effective act was watched with intense interest. Others were Cook and Sylvia, smart dancers; the Goltz Trio, wire artists, and the pictures.

### CHARLEY CASE'S RETIREMENT.

In a letter received a few days ago from Charley Case, the comedian announces that he has retired from the stage and will henceforth devote his energies to the real estate business at Lockport, N. Y. Mr. Case's health has not been very good for several months past, and his physician urged upon him the necessity of seeking some new occupation in which the nervous strain would not be so severe as that imposed by work on the stage. Mr. Case was very reluctant to give up the profession, in which he had been unusually successful and in which he had made many staunch friends, but there was no alternative, and the footlights will know him no more unless his condition undergoes a decided change for the better. His retirement is in a distinct loss to vaudeville, as he was one of the very few monologists using original material, which he delivered in a wholly original and inimitable way. His serious manner helped to emphasize the points of his remarks, which never failed to keep his audience in a roar. Some time ago he published a collection of his monologues in a book called "Charley Case's Father," which is still having a large sale. Mr. Case is a man of fine education, having given up a good law practice to go upon the stage. His quiet, retiring manner and lack of obtrusiveness have endeared him to a wide circle of friends in the profession, all of whom will hope that his retirement is but temporary and that he will come back to resume the place that cannot be filled by anybody else.

### ST. LOUIS PROBLEM SOLVED.

The real end of the vaudeville war in St. Louis was announced on Dec. 19 by Frank R. Tate, manager of the Columbia Theatre, who made public the details of a combination between himself and Louis A. Cella, owner of the new American Theatre, simultaneously with the incorporation of the Vaudeville Theatre Company, which has leased the American Theatre for ten years. The capital stock of the new corporation is \$1,000, fully paid, and held as follows: Louis A. Cella, twenty-nine shares; Frank R. Tate, thirty shares; Joseph E. Martin, one share. The new deal means, according to Mr. Tate, that Mr. Cella, who released himself weeks ago from the Klaw and Erlanger interests and took over the Shubert theatres in Kansas City, Milwaukee, and Louisville, together with the Garrick in St. Louis, in order to protect his American Theatre, has joined with Mr. Tate in the management of the American, which will open about Feb. 15. The American will play on the same circuit as the Columbia and play the United Booking Office' attractions controlled by the Columbia management in St. Louis. Vaudeville will be discontinued at the Garrick as soon as the American opens. The Garrick will then be turned into a musical stock house for the balance of the season.

### MOOSER OWNS A WINNER.

George Mooser, who will be remembered as a theatrical manager and promoter in the United States several years ago, but who has been living in Shanghai, China, for a long time past, having made a great success in a business enterprise in that far-off country, has gone in for horse-racing, and during the Shanghai meeting in November won the "Pagoda Cup" with his white pony, "Earthquake." Mr. Mooser has sent Tuan Minson a photograph of the finish, with his little horse going under the wire about ten blocks ahead of his rivals. Racing in China is conducted in a primitive way, but the meetings attract large crowds and the sport is thoroughly enjoyed. Another interesting bit of news contained in Mr. Mooser's letter is that on Oct. 10 Mrs. Mooser presented him with a fine baby girl, and that the mother and child are in splendid health.

### FIFTH AV

VAUDEVILLE.

VAUDEVILLE.

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VAUDEVILLE.

Hammerstein's Theatre, Week Dec. 23

# GEORGE FELIX AND LYDIA BARRY

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"JUANITA'S"

A STORY OF THE SPANISH HILLS  
PASTOR'S THIS WEEK

## JOE, BUSTER, and MYRA, JINGLES LOUISE KEATON

A Merry Xmas To All.

Joe Keaton, the man with a Wife, Nurse, Table and Three Kids—having a pleasant engagement over the Inter-State Circuit for Ed. F. Carruthers, Dallas, Texas, Dec. 24, Majestic Theatre. Houston, Texas, Dec. 31, Majestic Theatre.

## THIS WEEK'S ATTRACTIONS.

PASTOR'S.—Una Clayton and company, Les Jundts, Murphy and Dunn, Harry Thomson, the Charon-Moran company, Williams and Melburn, Zamloch company, the Zoyars, Pistow and Dunn, Barrington and Martelle, Two Hennings, Pritz and Otto.

KRUE AND PROCTOR'S UNION SQUARE.—The Star Bout, Joe Welch, Vinie Daly, Harry Carson, Clarke and company, Hassan Ben Ali's Arabs, Irving Jones, Lind, Lyons and Parker.

KRUE AND PROCTOR'S TWENTY-THIRD STREET.—Walter C. Kelly, Our Boys in Blue, McMahon and Chappelle and the Pullman Porter Maid, Batty's bears, Big City Four, Doan and Lehnart, Maddox and Melvin, McKensie and Shanahan.

KRUE AND PROCTOR'S FIFTY-EIGHTH STREET.—Robinson Crusoe's Isle, Julian Eltinge, McKay and Cantwell, Basque Quartette, Klein, Ott Brothers and Nicholson, Kramer and Belieclaire, Bailey and Fletcher.

KRUE AND PROCTOR'S 125TH STREET.—A Night in an English Music Hall, Volta, Five Perceoffs, Olympia Quartette, Klein, Ott Brothers and Nicholson, Kramer and Belieclaire, Bailey and Fletcher.

COLONIAL.—Horace Goldin, Rice and Prevost, Eugene Jepson and company in George Ade's sketch, The Mayor and the Manicure; Six English Rockers, Laddie Cliff (American debut), Kelly and Rose, Dollar Troupe, Annie and Eddie Conley.

ALHAMBRA.—May Irwin, Frederick Bond and Fremont Benton, Princess Trixie, Dan Burke and his School Girls, Kemp's Tales of the Wild, Matthews and Ashley, Eight Bedouin Arabs, Italian Trio, Shields and Rogers.

HAMMERSTEIN'S VICTORIA.—Eva Tanguay, James J. Morton, George Felix, Lydia Barry and company, Meredith Sisters, Gracie Emmett and company, Will R. Rogers, Ellis Nowlin Troupe, Murray Sisters, Scott and Whaley, and the Burns-Mohr light pictures.

NEW YORK.—Trixie Friganza, Harden, Josephine Cohan and company, Fred Niblo, Jewell's manikins, Jack Norworth, Frosini, Hill and Sylivian, Marguerite and Hanley.

## The Burlesque House.

DEWSY.—The Lady Birds Burlesquers, managed by Alf G. Harrington, made their first appearance in New York last week and scored a decided success with large audiences. Out for a Night in the opening burlesque, in which M. J. Kelly distinguished himself. The olio included Gertrude Pink, Hally and McKinnon, De Vilde and Zeldis, the Great Chick, and Adams and Kirk. The closing number was The Admiral's Vacation, cast to the full strength of the company. This week, New Century Girls.

GOTHAM.—Tom Miner's High Jinks Burlesques attracted and pleased a series of big houses. The company contains a number of clever people whose specialties won applause. This week, Champagne Girls.

LODON.—The Fay Foster company, including Harry L. Cooper, Lena La Couvier, Lewis and Chaplin, and others pleased immensely. This week, High School Girls.

MURRAY HILL.—Batcheller's Boston Belles, with a combination of burlesque and vaudeville satisfied the patrons, who attended in large numbers. The company is headed by Edgar Bixley. This week, Blue Ribbon Girls.

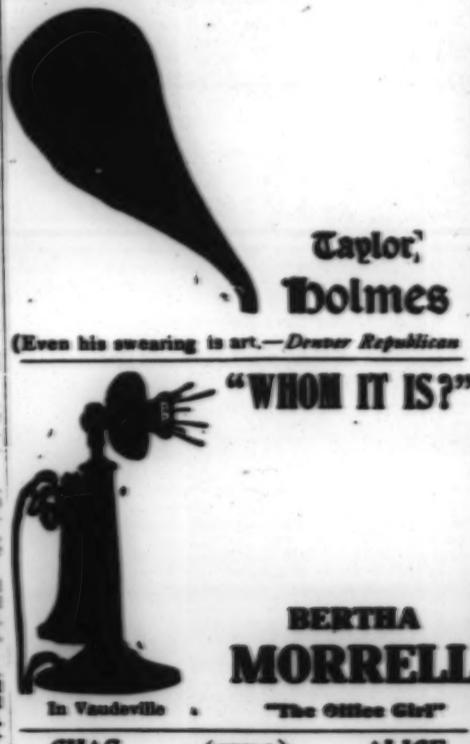
MINER'S BOWERY.—The Dreamland Burlesques, in which Dave Marion does some splendid work, proved a big drawing card. This week, The Ideal.

MINER'S EIGHTH AVENUE.—The Cherry Blossoms opened to a big house on Monday and good business prevailed throughout the week. This week, Tiger Lillies.

HURST AND SEAMON'S.—The Dainty Duchess is a popular attraction in Harlem and did an excellent business. This week, Harry Bryant's Extravaganza.

## A BUSY AUTHOR.

Charles Horwitz, who is responsible for a great many successful sketches, has his hands full just now writing several new acts for prominent artists. He recently delivered to Sadie Julia Gompers, daughter of Samuel Gompers, President of the American Federation of Labor, a novel monologue in which she has scored the success of her career, and he is now engaged in rewriting the sketch, Along the Suwanee River, for Lewis and Harr, a clever team who have been handicapped by poor material.



BERTHA MORRELL  
In Vaudeville  
"The Office Girl"  
CHAS. (TWO) ALICE

SHRODES

En route McMahon's Watermelon Girls.

Charles Horwitz  
Sketches from the pen of Horwitz are the Comedy Gems of Vaudeville.

Author of "College Days," "Mrs. Murphy's Second Husband," and over One Hundred Hits. Address CHARLES HORWITZ  
Care Mark Stern Building, 102-104 W. 32d St., New York

I SKETCHES For Vaudeville Work  
Generally have one or two on hand.  
H. H. LINDEMAN, P. O. Box 264, Brooklyn, N. Y.

## MORRIS MAY HAVE A CIRCUIT.

William Morris, who seems able to weather all vaudeville storms, returned to New York on Wednesday last. He had spent several days in Chicago, Cleveland, St. Louis and Cincinnati, and is said to have concluded several very important deals that may result in the establishment of a new circuit. Mr. Morris politely but firmly declined to discuss his plans, but it is more than likely that he has a big surprise in store that will be hailed with joy by the performers when the details are given out.

## LION ATTACKS TRAINER.

Alfred Clarke, the lion tamer, attached to Ferrard's Wild Animal Arena and Jungle, exhibiting at Idlewood Park, Richmond, Va., was attacked on Wednesday night last, by "Sutton," one of the fiercest lions in the Ferrard collection just before the performance. Colonel Ferrard rushed into the cage and drove the animal away from his victim, but not until the latter had been very seriously injured. Clarke was removed to the hospital, and at last accounts was not expected to live.

## Booking Together

United Booking Offices | Western Vaudeville  
of America | Managers' Association

St. James Building, N. Y. CITY | Majestic Theatre Building, CHICAGO

—FOR—

200 Vaudeville Theatres from  
PORTLAND, ME., to PORTLAND, ORE.

Including every city in the United States,  
North, South, East and West

Long Engagements Can be Arranged by Writing Either  
of the Above Offices.

JACK IN THE BOX | CANDY KID  
**BAILEY and AUSTIN**

Principal Comedians, TOP O' TH' WORLD CO.

Majestic Theatre, New York—Ind.

**HARRY BRAHAM**

Now on Western Tour

Address 208 American Bank Building, Pacific Coast Amusement Co., Seattle, Washington.

**BENJAMIN CHAPIN**

In Vaudeville,  
With his own one-act play,  
"AT THE WHITE HOUSE"  
Care Mirror.

WATCH AND WAIT

Albany, Dec. 30.

Toledo, Jan. 13.

Dayton, Jan. 20.

Carlyle More.

The Ventriloquist with a production.

**ED. F. REYNARD**

Time all filled. Keith and Proctor Circuit.

**W. C. FIELDS**

Eccentric Juggler

Touring America!  
**HOWARD THURSTON**

NOW  
**KELLAR and THURSTON**

PRESSENTING THE  
Biggest Magical Performance on Earth.

**W. H. Murphy AND Blanche Nichols**

"The act I think I like better than anything else in vaudeville."

—ALAN DALE in *The American*, Oct. 9.

**NEIL LITCHFIELD TRIO**

LYCROKETTES

Now filling time for White Entertainment Bureau, of Boston, Mass., in N. Y. and N. E. States. At home for Local Club dates for N. Y. City and vicinity, weeks of Dec. 9, 16, 23. Home Address, 28 Homestead Park, Newark, N. J.

**KELLY AND KENT**

Orpheum Road Show

## OLD SHIPMATES CHAT.

George L. Norton, editor and manager of the *Marine Journal*, has the following interesting little story in the latest issue of his paper:

"In a pleasant conversation over the 'phone with D. F. Keith, the eminent vaudeville proprietor in this and other cities of the United States, a few days after Thanksgiving, he said to me:

'Can you realize that forty years ago Thanksgiving Day, you and I were shipmates on board the *Clyde* community steamer, lying at Pier 13, North River, this city, you as master and myself in the capacity of mate? You left the ship to dine with your mother, in Jersey City, while I remained on duty watching dishes and cleaning up the messroom. We remained on board until very well; we also remember that afternoon, when we returned from a trip to New Orleans, we told this always modest master that his future sailing was not the sea; he agreed with us, and the next time we met him he was bidding adieu to us afterward called Keith's New Theatre, in Boston, then if not now the most famous and elegantly appointed theatre either ever constructed in this country, a masterpiece in vaudeville, through successive performances, the original idea of the owner. Since then we have tried often and long to convince ourselves that we to a slight extent were instrumental in starting Mr. Keith on the road to eminence and fortune. But the bright hint that he would never make a sailor has hardly justified any claim thereto. The incident, however, resulted in a friendship of many years, that has ever kept memory green between the 'skipper' and the 'matey'."

## AN IMPORTANT CHANGE.

On Jan. 6, when vaudeville will again hold sway at Keith and Proctor's Fifth Avenue Theatre, a decided change in the style of entertainment will occur at the Twenty-third Street house. Instead of the usual big vaudeville bill, motion pictures will become the principal feature of the programme, and the prices will be made so attractive that business can hardly fail to be very large. The old patrons of the Twenty-third Street who want high class vaudeville will have to go to the Fifth Avenue, and it is expected that their attendance will help to build up a big attendance. The performance at the Twenty-third Street will be continuous from ten in the morning until eleven at night. Harry Leonhard, the present manager of the house, will probably be transferred to an equally important position in connection with the work of the United Booking Offices.

## HIPPODROME IN 'PRISCO.'

Some months ago Norris and Howe entered into an agreement with Varney and Green, the millionaire advertising firm and theatre owners of the Pacific Coast for the erection of a big hippodrome in the centre of San Francisco. This building is now completed and is 400 x 100 feet in size by 70 feet in height. It is said to be the finest and largest edifice devoted exclusively to amusements West of Chicago. The opening date is set for Saturday, Jan. 13, and it is the intention of Norris and Howe to present the biggest and best acts to be found in the world. In conjunction with a three-ring circus, they will present ballets, water carnivals, a congress of nations, and other big spectacular productions. The programme will be changed from time to time as occasion and business demand, and many novel features will be in readiness for production at all times. This venture will in no way interfere with the regular circus season of Norris & Howe, which will be inaugurated in March, as usual.

## PICTURE MEN FORM ASSOCIATION.

A meeting was held in Chicago last week that was attended by over 200 manufacturers, renters and users of motion pictures. An association for mutual benefit was formed and a lot of important business was transacted. The members pledged themselves to an agreement not to make or use any more objectionable films. The new association is called the United Film Service Protective Association of the United States. The officers elected are: President, J. B. Clark, Pittsburgh; Vice-President, Fred C. Aiken, Chicago; Treasurer, Percy C. Waters, New York.

## PLANS FOR CLEVELAND HIPPODROME.

The Hippodrome in Cleveland will be opened Dec. 30, with a big bill headed by Powers' elephants. The opening number will be a musical comedy called *Coaching Days*, in which a ballet of 125 dancers will appear. This will be followed by the circus acts, and the performance will close with a dramatic spectacle, in which the big tank will be used. The entertainment is patterned after those given at the New York Hippodrome on a somewhat smaller scale. Max Faerkenheuer, who promoted the big enterprise, is the manager of the house which has a capacity of 4,000.

## MCCORD HAS NEW SKETCH.

Lewis McCord produced week of Dec. 2 a new sketch written by Fred J. Bauman entitled *Wally Jones' Scap*, which is reported to have made a success. Mr. McCord says it will be a worthy successor to his old act, *Her Last Rehearsal*, which he has been playing for the past seven years.

## PITTSBURGH HOUSE SOLD.

The Hippodrome in Pittsburgh, which is not as imposing a theatre as its name would indicate, was sold last week to Henry Watterson, of New York, by the Brady-Grossman-Tucker Company, of New York, which had operated it since its opening, seven months ago. It will continue as a vaudeville house.

## VAUDEVILLE JOTTINGS.

The Sullivan-Gundlach circuit has secured Orpheum circuit attractions for the houses in Spokane, Butte, Portland, and Seattle. It is possible that vaudeville will be given at the Columbia, Spokane, in the near future.

M. T. Middlecamp reports that the Military Girls' Quartette is meeting with great success over the Sullivan-Gundlach circuit. They are booked in the West until July, and are this week in Spokane.

Grace Hamard, "Five Feet of Comic Opera," has just published a very pleasant booklet, containing a number of flattering press notices of her appearance at the New York Theatre at the opening of the season.

On the occasion of the big theatre party given by the Elks at the Orpheum, St. Paul, Minn., in honor of William Tomkins, souvenirs were distributed in the form of fenders containing a remarkable poem by Louis Nash, in which the praises of the comedian were sung in no uncertain way. Mr. Tomkins is a great favorite in St. Paul, where he made his home for several years.

The Song Birds closed a week's engagement at the Temple Theatre, Detroit, on Dec. 15, receiving twenty-one curtain-calls. The total number of calls for the fourteen performances reached the remarkable total of 167.

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Performers who dance will be glad to hear that a new stage is being built at Hammerstein's Victoria.

Magnificent Lydia Ross, given an entire page in the New York *Evening Post* as the "Queen of Comedy," is the newest addition to the Hammerstein company. Her home is in her husband's troupe, which often includes her, and she has been doing an excellent act at Hammerstein's 22nd Street Theatre a few weeks ago.

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Captain David S. Brown, Jr., Twenty-second Regiment Engineers, gave a Christmas party to the members of Co. D at Elmer's English Avenue Theatre on Friday, which is another night. Colonel Hinchliffe and a party of staff officers occupied one of the boxes.

Joseph Hickey, who has been James H. Clegg's right hand man at the London Theatre for several years, is reported to be very ill.

Eva Williams and Joe Taylor have resigned from the cast of *Priscilla*, which is scheduled to open at the Casino Jan. 6. They are contemplating another visit to Europe, and may play in London.

The final "advanced" vaudeville bill was given at the Grand Opera House, Brooklyn, last week. The programme was fully carried through the lines of British Priscilla and *Priscilla*.

Josephine Sabel did not sing Keith's, Philadelphia, last week, because of a sore throat. However, she is booked this week at the Olympia, Princeton, N. J., and has several weeks of "advanced" time yet to fill.

Florence Gale, who scored a brilliant success a few weeks ago at the Fifty-eighth Street Theatre, will soon be filling a series of consecutive dates in her sketch, *The Girl Who Dared*.

John T. and Eva Fay have engaged several acts and will soon start on a tour that is expected to run until next summer.

"Mike," the prime elephant of the Pennsylvania-Sells Shows, was found dead in his stall at the Winter headquarters in Bridgeport on Thursday last. He was ten feet 4 inches in height, and weighed about six tons. His body will be stuffed and placed in the Museum of Natural History in New York.

Bert Levy has secured a permanent injunction against Mr. Leichter, that will prevent the latter from giving an alleged copy of Levy's act in vaudeville.

A novel experiment in photography was carried out successfully in the Hippodrome last week, when the actual pictures were taken for the first time with flashlights. The twelve Hippodrome elephants of the first flashes broke and started to stampede, but the stage was protected well and they were got into line.

A Christmas tree was provided for the children who attended the matinee performance in Keith and Proctor's Fifty-eighth Street Theatre on Saturday afternoon. After the performance the Santa Claus of the day was assisted by the elephant, the cat, the monkey, the dog and the cat as all the others of Polly Pickle's Pals in the distribution to every child present of a handsome gift from the management.

A panic occurred at the Nixon and Zimmerman Opera House, Wilmington, Del., on Friday night last. About 3000 people were witnessing a local entertainment when a moving picture machine in the gallery caught fire. Some one shouted "fire" and instantly the house was in an uproar. Quick work by the police and house employees prevented loss of life or serious injuries.

"Phenomenal" Kraus has opened a new vaudeville house in Hinsdale Hall, St. Louis. All seats are free to people over eighteen years of age. Those who do not pay ten cents, as Mr. Kraus desires to hold the seats for the older people.

The Manhattan Theatre, this city, which has been running motion pictures for several months past, now has several vaudeville numbers on the programme. The acts are booked through the Bellman and Co. offices.

During a recent engagement at Keith's, Philadelphia, W. H. Thompson lived at the Jefferson Hotel, undressing special treatment, and making two trips to the theatre every day.

A new electrical gag illustrating device has been introduced successfully at the Hippodrome, when the ballad, "My Starlight Maid," was sung. During the chorus the head of a young woman appears in the sky. The lips move, the face changes expression and sound seems to issue from the mouth. Charles De Sora, the chief electrician of the house, is the inventor. The effect is obtained by placing the head of a chorus girl between the lights and lenses of a stereopticon.

The annual dinner of the Hippodrome Orchestra took place in the Yorkville Casino after the performance on Saturday night. The members were taken from the Hippodrome to the Casino in the sixteenth coach used in the auto race. Manuel Klata presided at the dinner, and on his right was Phillip Lomax, director of the circus music. Lee Shubert, J. J. Shubert, Max Anderson, and Robert W. Macbride made speeches.

Magistrate Walsh on Saturday last fined two proprietors of motion picture places in Harlan \$5 each for having had their resorts open on Sunday. The cases will be appealed.

Cecilia Loftus will play a few vaudeville engagements, and unless present plans are changed, will probably open at the Majestic, Chicago, Jan. 6, and will come to New York a week or two later. Her bookings are being looked after by Robert Gran.

Mr. and Mrs. Gardner Crane were especially engaged for the bill at Keith and Proctor's 125th Street Theatre last week and scored a pronounced hit in their diverting sketch, *Am I Your Wife?*

Gertrude Hoffman and her husband have gone to Europe for a five weeks' vacation.

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**AMATEUR NOTES.**  
The Pied Piper of Hamelin was produced at the Sacred Heart Auditorium, New York, by the Sacred Heart Dramatic Club, under the direction of the Aspirants Reading Club, Nov. 8, '08, with this cast: The Pied Piper of Hamelin, J. Lawrence Gordon, '08; the Mayor of Hamelin, Francis W. Deacon, '08; Fritz, Richard J. Curtis, '08; Hans Von Grot, Walter R. Hollingshead, '08; Blasman Von Stolt, James P. Kelly, '08; Herman Van Slooten, Andrew J. Mc-

The Nu Gamma Chi, an organization of young business men, is the Mayor's Man Friday. D. Lester Kenna, '08; the Mayor's Man Friday, D. Lester Duran, '10; Butcher, Francis X. Fyland, '08; Baker, Edward J. Fitzgerald, '11; Confectioner, Maker, Joseph P. O'Rourke, '11.

The Nu Gamma Chi, an organization of young women of Northampton, Mass., gave a successful performance of the Faerie, six *Elephantomances*, in the Warren Cultural Center, Westover, on Dec. 2.

The Cap and Bell Dramatic Club of Williamsburg presented *Fioro's The School Mistrust*, at the Home Culture Club's Theatre on Dec. 3.

College presented *Plato's The Schoolmistress* at White Plains, N. Y., on Dec. 20. Donald MacLennan was coach of the cast. The annual performance

at Carnegie Lyceum will be given Easter week.

**CLXX.**  
Henry S. Van Vleet. United States of America.

Henry S. Van Voast, former Mayor of Utica, N. Y., has been elected Mayor of that city on the Republican ticket.

The Elks' Banquet, held Nov. 29-30, at Vincennes, Ind., proved a brilliant success in every way. Large crowds were present at the

Large crowds were present at the Second Baptist Church every night, and \$4,000 was netted, to be applied to pay for the almost new home recently dedicated.

plans to pay for the original site have been executed here.

## DIAMONDS

# AMONDS

**DIAMONDS \$1 PER WEEK.**—Wear our \$100 diamond, \$1 down, \$1 per week. No other payment. State company and by whom employed. All confidential.

WESTERN DIAMOND CO., Omaha, Nebr.



## ILLINOIS.

**PEORIA.**—**GRAND** (Chamberlin, Harrington and Co., mgr.): G. B. Harrington, res. mgr.; Dr. Wolf Hopper in Hapland 11; large, fashionable house; Hopper was at his best. **Richard Carle** in The Spring Chicken 18; **Imogene Jones** 14; two large houses. **McBride's Minstrels** 18; good audience; excellent specialties. **Henry Jewett** in The Snow Man 17 pleased good sized house. **Humpty Dumpty** 21. The Rajah of Rhone 22. **Mabel Garrison** and **Joe Howard** in The Flower of the Ranch 25.—**MAJESTIC** (National Amusement Co., mgr.): William Proctor, res. mgr.; **George Sidney** in **Busy Izzy** and **The Mamma Man** 12-14; one of the biggest hits of the season; large audience. **Shadows on the Hearth** 15-16; one of the best drama houses has been 4; co. good; **Henry Jones**, **Little Johnny Jones** 14; two large houses. **McBride's Minstrels** 18; good audience; excellent specialties. **Henry Jewett** in The Snow Man 17 pleased good sized house. **Humpty Dumpty** 21. The Rajah of Rhone 22. **Mabel Garrison** and **Joe Howard** in The Flower of the Ranch 25.—**MAJESTIC** (National Amusement Co., mgr.): William Proctor, res. mgr.; **George Sidney** in **Busy Izzy** and **The Mamma Man** 12-14; one of the biggest hits of the season; large audience. **Shadows on the Hearth** 15-16; one of the best drama houses has been 4; co. good; **Henry Jones**, **Little Johnny Jones** 14; two large houses. **McBride's Minstrels** 18; good audience; excellent specialties. **Henry Jewett** in The Snow Man 17 pleased good sized house. **Humpty Dumpty** 21. The Rajah of Rhone 22. **Mabel Garrison** and **Joe Howard** in The Flower of the Ranch 25.—**MAJESTIC** (National Amusement Co., mgr.): William Proctor, res. mgr.; **George Sidney** in **Busy Izzy** and **The Mamma Man** 12-14; one of the biggest hits of the season; large audience. **Shadows on the Hearth** 15-16; one of the best drama houses has been 4; co. good; **Henry Jones**, **Little Johnny Jones** 14; two large houses. **McBride's Minstrels** 18; good audience; excellent specialties. **Henry Jewett** in The Snow Man 17 pleased good sized house. **Humpty Dumpty** 21. The Rajah of Rhone 22. **Mabel Garrison** and **Joe Howard** in The Flower of the Ranch 25.—**STAR**: **Players' Stock** co. having liberal patronage.

**SPRINGFIELD.**—**CHATTERTON** (George W. Chatterton, mgr.): Frank Daniels in The Tattoned Man 9 pleased capacity. **Jan Kublik** 10 pleased medium business. **W. H. Crane** 12 pleased capacity. **Richard Carle** in The Spring Chicken 14 pleased two good houses. **The Snow Man** 18; good; medium business. **The Irish Paveehers** 21; **The Way of the Cross** 21. **Fascinating Flora** 25. **James Janis** 25.—**MAJESTIC** (The National Amusement Co., lessee): **Earl J. Karn**, res. mgr.; **George Sidney** and a good co. in **The Mamma Man** 10, 11; pleased good business. **The Ninety and Nine** 12-14 pleased capacity. **Lottie Williams** and a good co. in **Joe**, **the Little Madam**, 18-20.—**WEAST** (C. F. Barton, mgr.): Business excellent; **Miss Billie Jones** has been added to stock co.—**STAR**: **Players' Stock** co. having liberal patronage.

**BLOOMINGTON.**—**GRAND** (F. M. Balsch, mgr.): Charles Grapewin in The Awakening of Mr. Pipp 11; good co. to poor business. **Richard Carle** in The Spring Chicken 12; good; growth pleased house. **The Irish Paveehers** 17; poor co. and business. **The Snow Man** 18; good co. and excellent business. **Grace Cameron** 21. **Uncle Josh Jenkins** 22. An advanced vanderbilt performance, matinee and night, 25. **Lena Rivers** 26. **Fascinating Flora** 27. **The Cutest Girl in Town** 28. **Ella Kendall** in **The Land of Dollars** 21. **Superba** Jan. 1.

**DECATUR.**—**POWER OPERA HOUSE** (J. F. Given, mgr.): Dr. Wolf Hopper in Hapland 10 delighted a large house. **Richard Carle** in The Spring Chicken 11; large audience. **The Rajah of Rhone** 12; co. for business. **William G. Green** in **Father and the Boys** 13; large house; pleased. **The Irish Paveehers** 14 (matinee and night) to only fair attendance. **The Snow Man** 15. **My Wife's Family** 18. **Henion's Minstrels** 20. **No Mother to Guide Her** 21. **Uncle Josh Jenkins** 22. **Adela Bitchie** in **Fascinating Flora** 27. **Charles Grapewin** in The Awakening of Mr. Pipp 28.

**AURORA.**—**GRAND** (Chamberlin-Harrington Co.; Charles Lamb, res. mgr.): **The Lost Trill** 18 pleased a fair audience. **When Knights Were** in The Flower 14 (matinee and night) good performance. **The Irish Paveehers** 17; poor co. and business. **The Snow Man** 18; good co. and excellent business. **Grace Cameron** 21. **Uncle Josh Jenkins** 22. An advanced vanderbilt performance, matinee and night, 25. **Lena Rivers** 26. **Fascinating Flora** 27. **The Cutest Girl in Town** 28. **Ella Kendall** in **The Land of Dollars** 21. **Superba** Jan. 1.

**BELLEVILLE.**—**LYRIC** (F. R. Hallam, mgr.): **The Girl Over There**, with Mabel McNamee in the title-role, 12; delightful. **Charles Grapewin** in The Awakening of Mr. Pipp 13; good to fair business. **The Irish Paveehers** 14; good; growth pleased house. **The Snow Man** 15. **My Wife's Family** 18. **Henion's Minstrels** 20. **No Mother to Guide Her** 21. **Uncle Josh Jenkins** 22. **Adela Bitchie** in **Fascinating Flora** 27. **Charles Grapewin** in The Awakening of Mr. Pipp 28.

**QUINCY.**—**EMPIRE** (Chamberlin-Harrington and Co., mgr.): W. L. Shudy, res. mgr.; **The Isle of Spies** 11; pleased medium business. Dr. Wolf Hopper in Hapland 12; good; growth pleased house. **Richard Carle** in The Spring Chicken 13; capacity. **The Girl Over There** 15; first-class production and house. **Burgess Stock** co. opened week 16 in **The Inventor** to crowded house. **The Irish Paveehers** 17; poor co. and business. **The Snow Man** 18; good co. and excellent business. **Grace Cameron** 21. **Uncle Josh Jenkins** 22. **Adela Bitchie** in **Fascinating Flora** 27. **Charles Grapewin** in The Awakening of Mr. Pipp 28.

**TAYLORVILLE.**—**ELK** (Gerry Hogan, mgr.): **The Rajah of Rhone** 13; fair co. and business. **The Irish Paveehers** 16; pleased fair sized audience. **My Wife's Family** (return engagement) 17; excellent 20; co. good business. **Burley Brothers' Quintette** 20. **Vanderbilt** 22. **Shadows on the Hearth** 23. **Mildred Holland** 23. **Elli and Jane** Jan. 1.—**ITEM**: Manager Hallam is in Washington, Pa., looking after his affairs there.

**PRINCETON.**—**GRAND** (Charles Grapewin, res. mgr.): **The Girl Over There** 18; with Mabel McNamee in the title-role, 12; delightful. **Charles Grapewin** in The Awakening of Mr. Pipp 19; good to fair business. **The Irish Paveehers** 20; co. to poor co. and business. **Grace Cameron** 21. **Uncle Josh Jenkins** 22. **Adela Bitchie** in **Fascinating Flora** 27. **Charles Grapewin** in The Awakening of Mr. Pipp 28.

**ROCKFORD.**—**GRAND** (George C. Sackett, res. mgr.): **Kid** 9; good house. **The Little Tramp** 10 (local); **A Drowsy Chaperone** 12; **Uncle Mac Hall** in **The Cutest Girl in Town** 22. **Grace Cameron** 24. **Uncle Josh Jenkins** 25. **Charles Grapewin** in **The Inventor** 26. **The Beauty Doctor** 26. **Ward 28.** **Superba** 29.

**JOLIET.**—**THEATRE** (J. T. Henderson, mgr.): **Buster Brown** 18; fair co. to **Jessie Mac Hall** in **The Cutest Girl in Town** 22. **The Girl Question** 24. **Grace Cameron** and **Opera** co. in **Little Dolly Dimples** 25. **Joe Howard and Mabel Garrison** in **The Flower of the Ranch** 27. **The Cutest Girl in Town** 28. **Charles Grapewin** in **The Inventor** 29.

**CHAMPAIGN.**—**ALKER OPERA HOUSE** (W. E. McNamee, res. mgr.): **Richard Carle** in **The Spring Chicken** 10 pleased a good house. **William G. Green** in **Father and the Boys** 11; fair co. to good house. **The Irish Paveehers** 12; good to a fair business. **The Snow Man** 14 pleased big business. **McBride's Minstrels** 18. **Superba** 19.

**ALTON.**—**TEMPLE** (W. M. Savage, mgr.): **The Girl Over There** 18 (special return) pleased fair business. **The Awakening of Mr. Pipp** 19; two fair houses. **The Irish Paveehers** 20; two good houses. **My Wife's Family** (return engagement) 21; excellent 23; co. good business. **Burley Brothers' Quintette** 23. **Walter Hopper** in **The Flower** 24. **Charles Grapewin** in **The Inventor** 25. **Uncle Josh Jenkins** 26. **Adela Bitchie** in **Fascinating Flora** 27. **Charles Grapewin** in **The Awakening of Mr. Pipp** 28.

**SPRINGFIELD.**—**GRAND** (W. E. McNamee, res. mgr.): **Richard Carle** in **The Spring Chicken** 10 pleased a good house. **William G. Green** in **Father and the Boys** 11; fair co. to good house. **The Irish Paveehers** 12; good to a fair business. **The Snow Man** 14; good co. and excellent business. **Grace Cameron** 21. **Uncle Josh Jenkins** 22. **Adela Bitchie** in **Fascinating Flora** 27. **Charles Grapewin** in **The Awakening of Mr. Pipp** 28.

**STERLING.**—**ACADEMY** (M. C. Ward, mgr.): **Shadows on the Hearth** 9; pleased and good business. **W. W. Kimball** 10 (return engagement) to only fair audience; to fall house. **W. H. Crane** 11. **The Girl Over There** 12. **At Crisis** 21. **Ella Kendall** Jan. 2. **Redpath and Adelina** 4. **Y. M. C. A.** 12.

**CANTON.**—**GRAND** (F. R. Fowles, mgr.): **The Girl Over There** 13 (return); good house; pleased. **Hodigan in New York** 14; canceled. **Humpty Dumpty** 15. **Queen Titania's Enchanted Woods** (local) 16. **Uncle Josh Jenkins** 21. **Plates** 22-23. **The Girl Question** 25.

**MT. CARMEL.**—**COWLING** (Frank J. Cowling, mgr.): **Old Arkansas** 11 pleased capacity. **At Valley Forge** 12; good; small house. **A Woman of Mystery** 13; excellent; **W. H. Crane** 14; co. to good house. **The Irish Paveehers** 15; good to a fair business. **The Snow Man** 16 pleased big business. **McBride's Minstrels** 18. **Superba** 19.

**CHAMPAIGN.**—**ALKER OPERA HOUSE** (W. E. McNamee, res. mgr.): **Richard Carle** in **The Spring Chicken** 10 pleased a good house. **William G. Green** in **Father and the Boys** 11; fair co. to good house. **The Irish Paveehers** 12; good to a fair business. **The Snow Man** 14 pleased big business. **McBride's Minstrels** 18. **Superba** 19.

**STREATOR.**—**PLUM OPERA HOUSE** (G. E. W. Wadsworth, mgr.): **Charles Grapewin** in **Uncle Mac Hall** in **The Cutest Girl in Town** 22. **The Girl Question** 24. **Grace Cameron** and **Opera** co. in **Little Dolly Dimples** 25. **Joe Howard and Mabel Garrison** in **The Flower of the Ranch** 27. **The Cutest Girl in Town** 28. **Charles Grapewin** in **The Inventor** 29.

**NEWARK.**—**THEATRE** (Frank F. Morris, mgr.): **The Girl Over There** 9 to small house; pleased. **Y. M. C. A.** 11. **Little Johnny Jones** 12; good; pleased. **Humpty Dumpty** 13. **The Yankee Doctor** 14. **Hickman-Henry** 15. **Superba** 16.

**CAIRO.**—**OPERA HOUSE** (J. L. Williamson, mgr.): **William Louis in Hazel** 18. **Harry Scott** co. in **It's My New Husband** 20. **Billy Kornette** 21. **Under Southern Skies** 22.

**DEKALB.**—**OPERA HOUSE** (Charles J. Hartman, mgr.): **Shadows on the Hearth** 12; good to fair house; good co. **The Snow Man** 13. **Girl Question** 14.

**WATERTON.**—**THEATRE** (Charles Hartman, mgr.): **It's My New Husband** 9 pleased good business.

## INDIANA.

**MARION.**—**THE INDIANA** (Henry G. Sommers, mgr.): **W. H. Crane** 10; good to fair house; good audience. **Richard Carle** in **The Spring Chicken** 11; good to a fair audience. **The Snow Man** 12; good to a fair audience. **The Irish Paveehers** 13; good to a fair audience. **Henry Jewett** in the title-role, 14; good to a fair audience. **The Snow Man** 15; good to a fair audience. **Richard Carle** in **The Spring Chicken** 16; good to a fair audience. **The Snow Man** 17; good to a fair audience. **Richard Carle** in **The Spring Chicken** 18; good to a fair audience. **The Snow Man** 19; good to a fair audience. **Richard Carle** in **The Spring Chicken** 20; good to a fair audience. **The Snow Man** 21; good to a fair audience. **Richard Carle** in **The Spring Chicken** 22; good to a fair audience. **The Snow Man** 23; good to a fair audience. **Richard Carle** in **The Spring Chicken** 24; good to a fair audience. **The Snow Man** 25; good to a fair audience. **Richard Carle** in **The Spring Chicken** 26; good to a fair audience. **The Snow Man** 27; good to a fair audience. **Richard Carle** in **The Spring Chicken** 28; good to a fair audience. **The Snow Man** 29; good to a fair audience. **Richard Carle** in **The Spring Chicken** 30; good to a fair audience. **The Snow Man** 31; good to a fair audience. **Richard Carle** in **The Spring Chicken** 32; good to a fair audience. **The Snow Man** 33; good to a fair audience. **Richard Carle** in **The Spring Chicken** 34; good to a fair audience. **The Snow Man** 35; good to a fair audience. **Richard Carle** in **The Spring Chicken** 36; good to a fair audience. **The Snow Man** 37; good to a fair audience. **Richard Carle** in **The Spring Chicken** 38; good to a fair audience. **The Snow Man** 39; good to a fair audience. **Richard Carle** in **The Spring Chicken** 40; good to a fair audience. **The Snow Man** 41; good to a fair audience. **Richard Carle** in **The Spring Chicken** 42; good to a fair audience. **The Snow Man** 43; good to a fair audience. **Richard Carle** in **The Spring Chicken** 44; good to a fair audience. **The Snow Man** 45; good to a fair audience. **Richard Carle** in **The Spring Chicken** 46; good to a fair audience. **The Snow Man** 47; good to a fair audience. **Richard Carle** in **The Spring Chicken** 48; good to a fair audience. **The Snow Man** 49; good to a fair audience. **Richard Carle** in **The Spring Chicken** 50; good to a fair audience. **The Snow Man** 51; good to a fair audience. **Richard Carle** in **The Spring Chicken** 52; good to a fair audience. **The Snow Man** 53; good to a fair audience. **Richard Carle** in **The Spring Chicken** 54; good to a fair audience. **The Snow Man** 55; good to a fair audience. **Richard Carle** in **The Spring Chicken** 56; good to a fair audience. **The Snow Man** 57; good to a fair audience. **Richard Carle** in **The Spring Chicken** 58; good to a fair audience. **The Snow Man** 59; good to a fair audience. **Richard Carle** in **The Spring Chicken** 60; good to a fair audience. **The Snow Man** 61; good to a fair audience. **Richard Carle** in **The Spring Chicken** 62; good to a fair audience. **The Snow Man** 63; good to a fair audience. **Richard Carle** in **The Spring Chicken** 64; good to a fair audience. **The Snow Man** 65; good to a fair audience. **Richard Carle** in **The Spring Chicken** 66; good to a fair audience. **The Snow Man** 67; good to a fair audience. **Richard Carle** in **The Spring Chicken** 68; good to a fair audience. **The Snow Man** 69; good to a fair audience. **Richard Carle** in **The Spring Chicken** 70; good to a fair audience. **The Snow Man** 71; good to a fair audience. **Richard Carle** in **The Spring Chicken** 72; good to a fair audience. **The Snow Man** 73; good to a fair audience. **Richard Carle** in **The Spring Chicken** 74; good to a fair audience. **The Snow Man** 75; good to a fair audience. **Richard Carle** in **The Spring Chicken** 76; good to a fair audience. **The Snow Man** 77; good to a fair audience. **Richard Carle** in **The Spring Chicken** 78; good to a fair audience. **The Snow Man** 79; good to a fair audience. **Richard Carle** in **The Spring Chicken** 80; good to a fair audience. **The Snow Man** 81; good to a fair audience. **Richard Carle** in **The Spring Chicken** 82; good to a fair audience. **The Snow Man** 83; good to a fair audience. **Richard Carle** in **The Spring Chicken** 84; good to a fair audience. **The Snow Man** 85; good to a fair audience. **Richard Carle** in **The Spring Chicken** 86; good to a fair audience. **The Snow Man** 87; good to a fair audience. **Richard Carle** in **The Spring Chicken** 88; good to a fair audience. **The Snow Man** 89; good to a fair audience. **Richard Carle** in **The Spring Chicken** 9



**KINGSTON**—OPERA HOUSE (C. V. Du Bois, mgr.): The Great Divide 7; excellent, to S. R. G. Lena Rivers 14. Peter Pan 17. The Jolly Tropers (local) 20. A Royal Rose 25. Faust 26. Vogel's Minstrels Jan. 1.

**LOCKPORT**—HODGE OPERA HOUSE (Stevens and Dyer, mgr.): The Boy with the Boddle Nov. 24; small house. The Lion and the Mouse 18; greatly pleased, fine house. The Heart of Maryland 23. Minstrels 25.

**OSWEGO**—RICHARDSON (W. A. Wesley, mgr.): Holy City 12; fair; poor business. The Motion Pictures 16-21. Grahame Stock co. 22-25. Nellie Kennedy 30-Jan. 6 (except 25). Paid in Full 2.

**GENEVA**—SMITH OPERA HOUSE (F. K. Hartson, mgr.): Moving Pictures 10; and vaudeville 11-16. U. T. C. co. 26. Coming Thru' the Rye 27. Bennett-Moulton Stock on 30-Jan. 4.

**WELLSVILLE**—BALDWIN (Interstate Amuse. Co. leases and mgr.): The Train Robbers 6; light business. No Mother to Guide Her 13. The Heart of Maryland 17.

**WATERTOWN**—CITY OPERA HOUSE (R. M. Gates, mgr.): U. T. C. 7; pleased small audience. Peter Pan 12. A Good Fellow 14. Chicago Stock co. 23-28. Chauncey-Kelifer co. 30-Jan. 4.

**NEWARK**—SHERMAN OPERA HOUSE (R. F. Sherman, mgr.): Herald Square Moving Picture co. 9-11 pleased good business. Monroe Picture co. 14. Dr. Morgan's Vanderville co. week 16.

**JAMESTOWN**—SAMUEL'S OPERA HOUSE (J. J. Samuels, mgr.): Chauncey-Kelifer Stock co. 9-12; fair co. and business. Murray-Mackey co. 16-21; good to fair house. U. T. C. 25.

**MEDINA**—BENT'S OPERA HOUSE (Cooper and Hood, mgr.): Guy Brothers' Minstrels 3 canceled. Holy City 9 pleased fair house. Miss Petticoats 16. Lena Rivers 17. Toymakers 22.

**ITHACA**—LYCEUM (M. M. Guistadt, mgr.): Rip Van Winkle 19. The Toymakers 25. Mary Shaw in Candida 26. The Burglar and the Lady Jan. 3. The Burgomaster 4.

**HERKIMER**—GRAND (Ben Schermer, mgr.): The Lion and the Mouse 10; fair house; pleased. U. T. C. 18.

**PLATTSBURGH**—THEATRE (M. H. Farrell, mgr.): Vogel's Minstrels 7; fair audience and co. A Good Fellow 16; fair co. and house.

**WARSAW**—FARNAM (R. E. Baker, mgr.): The Lion and the Mouse 20; large advance sale. Miss Petticoats 21.

**WHITEHALL**—MUSIC HALL (Henry C. Jillian, mgr.): Mitchell's All Star Players 16-21; poor to small business.

**CORNING**—OPERA HOUSE (Hols. Circuit Co. leases; Ernest J. Lynch, mgr.): The Holy City 23. Coming Thru' the Rye 28. Miss Petticoats Jan. 2.

#### NORTH CAROLINA.

**ASHEVILLE**—GRAND (R. A. Schloss, mgr.): H. H. Tate, res. mgr.: Francis Macmillan 12 pleased small audience on account of bad weather. Thomas Jefferson in Rip Van Winkle 16; good co. and business. Creston Clarke in The Power That Governs 20; very good co.; pleased good house. Broken Hearts 21.

**CONCORD**—OPERA HOUSE (J. B. Caldwell, mgr.): H. R. Cline, lessee: Along the Kennebec 14; pleased good business. The National Flower (local) 16; delighted. Minstrels 17; poor house; delighted. Little Hart made a hit. John B. Willis Comedy co. 18. Harris-Parkinson co. 22.

**WINSTON-SALEM**—AUDITORIUM (R. A. Schloss, mgr.): J. D. Terry, res. mgr.: Harris-Parkinson Stock co. week 2-7; good business; pleased. Along the Kennebec 11. Harris-Parkinson Stock co. 13-14 (return). The Prince Chap 28.

**GREENSBORO**—ACADEMY (R. A. Schloss, mgr.): Charles T. Fuller, res. mgr.): Demorest Comedy co. week 8-14 (except 12). Leslie Longman and Adelaide Nowak in The Great Divide 12; excellent; to good house. The Power That Governs 20.

**ROCKY MOUNT**—MASONIC OPERA HOUSE (John L. Arrington, lessee and mgr.): Williams' Comedy co. 9-14 pleased good business.

#### NORTH DAKOTA.

**DICKINSON**—OPERA HOUSE (Frank Kuhn, mgr.): Gordon Minstrels 10; fair co.; good house. Vogel's Concert 13; good co. and house. Told in the Hills 20. The Royal Chef 27. The Gingerbread Man 28.

**BUISNARCK**—ATHENAEUM (R. H. L. Verner, man. mgr.): Gordon's Minstrels 9 pleased poor business. The Vanderbilt Co. 12; good co. and business.

**JAMESTOWN**—OPERA HOUSE (Morris Rock, mgr.): Alice in Wonderland 4; (local) pleased good house. Gordon's Minstrels 8 pleased fair house. The Yankee Doodle 9; due, to small house. The Man of the Hour 18.

**MANDAN**—OPERA HOUSE (T. C. Kennedy, mgr.): The Show Girl 2. Gordon's Minstrels 7; good house; pleased. Willard Concert co. 14; good house; pleased. As Told in the Hills 19.

**WADSWORTH**—OPERA HOUSE (W. C. Probert, mgr.): As Told in the Hills 14; good, to fair business.

#### OHIO.

**DAYTON**—VICTORIA (G. C. Miller, bus. mgr.): L. M. Hoda, gen. mgr.): Way Down East 25. Iris Skinner 26. James O'Neill 27, 28.—NATIONAL (G. H. Burrows, mgr.): Race Across the Continent 16-18; poor; business very light. Little, the Poor Salediary 23-25. Billy B. Van in Peter in Politics 26-28. Mr. Jim and I 30-Jan. 1.—LYRIC (Hurtic and Seaman, mgr.): Week 18; Adamson-Taylor. Vernon Ruthz, manager. Mrs. Tully and co. Iris Crotty, Ruth and Caspelli, Redfern and Wadsworth. Lyricoscope; one of the best bills of season. Week 25; The Future Winners, Gaston and Green, John W. World and Kingston-Mindell, Hawley and Givett, Bonde Valdare Troupe, Madell and Cortley, Willie Pantzer Troupe, Lyricoscope.

#### LUCIEN A. SOWARD.

**AKRON**—COLONIAL (F. H. Johnson, res. mgr.): The Lily and the Prince 14; good, to fine business. Cook Stock co. 17-21. Flair: The Royal Guardsman 19; Dona Theresa, Matrices of New York; second class co.; satisfactory. Cook Stock co. 19-21 in Jim the Wonderer, Mobile Express, At Glass Gulch, The Proud to Dec 25. Miss Bob White 26. What Happened to Jones 27. Kara Kendall in The Land of Dollars 28. Eight Bells Jan. 1. Are You a Mason 4. Roar-Mason Stock 4-11. Faust 13. Tom Watters in The Mayor of Laughland 14. Mary Emerson in Peter Pan 15. The Girl from Broadway 16. GRAND (T. K. Kennedy, man.): A Child Shall Lead Them 12-14; and The Southern Christmas 16-18; both to good business and pleased. Four Hunting 18-21. A Conchie's Daughter 22-23.

**URBANA**—CLIFFORD (Edward Clifford, mgr.): Jessie Baldwin Brookhaven's Cincinnati Ladies' Crooning Orchestra 16; good house; pleased. The Mysterious Woman Jan. 2.—ITEM: James A. McNamee has closed with the Lafe's Crooning Orchestra.—ORPHEUM (Brown and Norton, mgr.): Princess Chinquilla in Indian scenes. Edward Newell in burlesque. Anna Sweet in melodrama 12-14. The Lovers, Lampione and Sordi. Edward Adcock's violin 15-17 drew well and pleased.—THEATRORUM (W. H. Young, mgr.): Moving pictures; commenced this week to change pictures every night; business good.

#### WILLIAM H. MCGOWAN.

**ALLIANCE**—OPERA HOUSE (W. C. Brown, mgr.): Ole Olson 13; good business and satisfaction. Roar-Mason Stock co. 13-14; fair attendance; good co. Flair: In the Shadow of the Guillotine. For His Country's Flag and The Room Friend of Brown. Four Relation 16; good business; pleased. Are You a Mason 18; due, to small house; delighted. The Train Robbers 20. The Gingerbread Man 21. The Lost Train 21. The Man 22. The Girl in the Rain 22.

**SPRINGFIELD**—FAIRBANKS (G. M. Boda, gen. mgr.): C. J. Miller, res. mgr.): The Lily and the Prince 21. The Jealous in The Rival 22.—GRAND (Springfield Theatre Co., mgr.): The Minister's Son 23.—SPN (Gus Sun, director): M. Jackson, manager. Week 23; Morris, Lester, Tom Lester, Robert and Sophie 24. The Clever 25. Sam Troope: The Bill was good and drew fair preference. Week 25-26. Elders, the Marvelous; Ching Ling Foo and co. the Four Sullivans.

**HAMILTON**—SMITH'S (Ohan and Harris, lessees; Tom A. Smith, mgr.): East Lynne 12; good business and performance. McIntyre and Heath in The Ham Tree 8. S. R. O. 13; pleased. Thomas E. Shee 13, 14 in The Bells and Dr. Jekyll and Mr. Hyde; excellent. Grace Cameron in Little Dolly Dimples 15; Miss. L. C. Lee, manager. The Lillies and the Prince 22. Miss. L. C. Lee, manager. The Four 23. Sam Troope: The Bill was good and drew fair preference. Week 25-26. Elders, the Marvelous; Ching Ling Foo and co. the Four Sullivans.

**MARINETTE**—AUDITORIUM (G. M. Lunde, manager): Brewster's Millions 13; large audience; pleased. McNamee and Heath in The Ham Tree 13; large, well pleased audience. Al. Field's Minstrels 24.—AUDITORIUM (Alderman and Henry, mgr.): The Gaiety Window 12; large audience; good attraction; pleased.

**NAPOLEON**—OPERA HOUSE (G. M. Blodget, mgr.): The Lost Train 20.

# WARNING!!

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("Die Lustige Witwe").

by Victor Leon, Leo Stein and Franz Lehár, are vested solely for the United States and Canada in

**HENRY W. SAVAGE**  
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**GEORGE EDWARDES, LONDON,**  
By Walter Jordan.  
**FELIX BLOCH ERBEN, BERLIN,**  
By Adolf Silwinski.

**FROMME BROTHERS,**  
Attorneys-at-Law,  
287 Broadway, New York City.

Blodin, and Under Western Skies to fair business. Yama 23.

**TARIBINTUM**—NIXON (Joseph S. Shirrell, mgr.): S. 2-14; pleased fair house. Mary Emerson 26. The County Sheriff 26. The Clever 26. Harry Webster Jan. 1. A Poor Relation 2. The Queen 2. A Mason 9. Mayor of Laughland 10. U. T. C. 11. When the Bells Toll 14. Lion and the Mouse 16. Texan Stock co. 20-22.—ITEM: Train Robbers, booked for 21, canceled.

**CARLISLE**—OPERA HOUSE (W. H. Bretz, mgr.): Roland Dwight (lecture) 4; good, to a large house. N. G. His in New York Concert co. 5; excellent, to S. R. O. His in New York 6; fair, to poor house. H. J. Smith's Town 10; due to good house. The King of Hearts 11. The Poor Relation 11. The King of Hearts 12. The King of Hearts 13. The King of Hearts 14. The King of Hearts 15. The King of Hearts 16. The King of Hearts 17. The King of Hearts 18. The King of Hearts 19. The King of Hearts 20. The King of Hearts 21. The King of Hearts 22. The King of Hearts 23. The King of Hearts 24. Brown from Missouri 25.

**BERGOV**—KANE'S (Joseph M. Kane, mgr.): A Good Fellow 6; excellent, to fair business. Commonwealth Ladies' Orchestra 7 pleased a small audience. George F. Hall in I'm Married Now 9 pleased capacity. Herald Square moving pictures 14. J. L. Tempst. Dramatic co. 16-21. Plays: The Great Guards, The Egyptian Romance, and East Lynne.

**TYRONE**—ACADEMY (G. G. Boecking, mgr.): Playing the Great 2-16; crowded house; pleased; will play a return date 20, 21. Bertha the Sewing Machine 22. The King of Hearts 23. The King of Hearts 24. The King of Hearts 25. The King of Hearts 26. The King of Hearts 27. The King of Hearts 28. The King of Hearts 29. The King of Hearts 30. The King of Hearts 31. The King of Hearts 32. The King of Hearts 33. The King of Hearts 34. The King of Hearts 35. The King of Hearts 36. The King of Hearts 37. The King of Hearts 38. The King of Hearts 39. The King of Hearts 40. The King of Hearts 41. The King of Hearts 42. The King of Hearts 43. The King of Hearts 44. The King of Hearts 45. The King of Hearts 46. The King of Hearts 47. The King of Hearts 48. The King of Hearts 49. The King of Hearts 50. The King of Hearts 51. The King of Hearts 52. The King of Hearts 53. The King of Hearts 54. The King of Hearts 55. The King of Hearts 56. The King of Hearts 57. The King of Hearts 58. 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THE THEATRE OF RICHMOND: business and co. good. *THE GRANGE* (A. H. Weis, mgr.): The Heart of Maryland 12; The Walls of Jericho 12; Al. H. Weiss 24. Dorothy Vernon Jan. 4. Vogel's Minstrels 16.

**WILLINGPOINT**—**GORMAN'S OPERA HOUSE** (William Gorman, mgr.): James K. McCord in *The Old Clothes Man* pleased a big house 12. Howe's moving pictures 24.

**MT. CARMEL**—**G. A. R. OPERA HOUSE** (Joe Gould, mgr.): King of Thieves 12 failed to please poor house. Mayor of Langhorne 12; fair to big business. *Horatio Stock* co. week 22-24.

**MEADVILLE**—**ACADEMY** (E. H. Morris, mgr.): The Turners 14; fair co.; pleased fair business. *The Glimmerglass* 27. Helen Grange co. week of 30 (except Jan. 20). *The Lion and the Mouse* 2.

**NEW KENSINGTON**—**OPERA HOUSE** (Germann and Richert, mgrs.): *The Bachelor's Child* 12; fair co. to poor house. *The Old Clothes Man* 26. *The Lion and the Mouse* 26.

**CHAMBERSBURG**—**ROSE DALE OPERA HOUSE** (Frank Schnecko, mgr.): *She Is in New York* 7 to fair house. *My Wife's Family* 10 pleased fair business.

**MAUCH CHUNK**—**OPERA HOUSE** (Robert A. Heaton, mgr.): *The Heart of Maryland* 10; excellent. *King of Langhorne* 12; fair to big business. *Horatio Stock* co. week 22-24.

**LAUREL**—**SHOWALTER'S** (W. A. Showalter, mgr.): *The Train Robbers* 12; poor performance and business. *The Chair Girls* 12; poor performance and business. *Betha*, the Sewing Machine Girl, 12.

**WELLSBORO**—**BACHR AUDITORIUM** (Dart and Dart, mgrs.): U. S. G. S. 8; good business; pleased. *The Heart of Maryland* 14 pleased fair house. *Petrotto's* Jan. 14.

**PREBLEND**—**GRAND** (John J. McKenna, mgr.): *The Heart of Maryland* 11 pleased his house. *Dr. E. Burton's Panama* pictures 20.

**LEWISBURG**—**OPERA HOUSE** (E. R. Snyder, mgr.): *Heart of Maryland* 12; *Betha*, the Sewing Machine Girl, 21. Dorothy Vernon Jan. 3.

**SHARON**—**GRAND** (M. Rea, lessee; G. B. Swartz, res. mgr.): *Are You a Man* 16; small house; pleased. *Murray and Mackay* 22-23 (Eastern). *WARRIOR* (F. R. Scott, mgr.): *Are You a Man* 18 to light house. *The Toymakers* 18; small audience.

**BRADFORD**—**THEATRE** (Jay North, mgr.): *Howe's* pictures Jan. 8.

### ROHDE ISLAND.

**NEWPORT**—**OPERA HOUSE** (Gahn and Cross, mgr.): David Harms 12 pleased light house. *Read to Yesterday* 14; excellent, to poor business. *The Chicken Trust* 15 pleased small house. *Bennett-Moore* co. 22-24.

**WESTERLY**—**ELIVEN OPERA HOUSE** (G. R. Silvin, mgr.): *Digby Bell in Show Acres* 12; fair to light business. *Congrove Stock* co. 30-Jan. 4.

### SOUTH CAROLINA.

**COLUMBIA**—**THEATRE** (F. L. Brown, mgr.): Thomas Jefferson in *Rip Van Winkle* 12 pleased fair house. *Great Divide* 14; excellent, to good business. *Coming Thru' the Rye* 14; fine attraction, to large house. *Forty-five Minutes from Broadway* 17; fair to capacity. *Prince Chap* 22. *Kennebec* 24. *Kelley and Simon* 25. *Madam Butterfly* 27. *Brewster's Millions* 28. *Crescent Cities* Jan. 1. *No Mother to Guide Her* 4.

**GAFFNEY**—**STAR** (Ed. De Camp, mgr.): Jerry from *Kerry* 18. *The Shilliberry* 21. *An Aristocratic Tramp* 21. A large party from *Great Divide* to *Spartanburg* 14 to attend recital of Francis Macmillan, violinist. **LIMESTONE COLLEGE AUDITORIUM**: Concert by Mr. Loring, pianist, and Miss Higley, soprano, 17. These two artists will tour South Carolina during Christmas holidays.

**NEW BERRY**—**OPERA HOUSE** (Markard and Veale, mgr.): *The Confederate Spy* 5; poor co. and business. *Daniel Boone* 12; good, to fair business. *Incident of a Lifetime*, Southern Stock co. 18-19. *Play: Her Sister's Apartment, Wanted—A Wife, and Mistaken Identity*; good co. to fair business. *Along the Kennebec* 24.

**CHARLESTON**—**ACADEMY** (Charles R. Matthews, mgr.): *The Great Divide* 14; two good houses pleased. *Coming Thru' the Rye* 17; good co. to fair audience. *Forty-five Minutes from Broadway* 19. *Prince Chap* 22. *Madam Butterfly* 27.

**GREENVILLE**—**GRAND** (R. T. Whitman, mgr.): *Macbeth's Minstrels* 9 delighted large audience. *Daniel Boone* 11; co. and business fair. *Crescent Cities* in *The Power That Governs* 17.

**FLORENCE**—**AUDITORIUM** (Charles D. Bray, mgr.): Two Old Friends 11; excellent, to good house. *In Atlantic City* 12; excellent, to filled house.

### SOUTH DAKOTA.

**YANKTON**—**THEATRE** (M. W. Jenkins, mgr.): Joe Howard and Mabel Garrison in *The Player* of the Ranch 4 delighted capacity. *Mildred Holland in Divorcees* 5; excellent to fair business. *Allegro Dances in a Romance in Ireland* 12. *Vanderbilt* 22. *A Messenger Boy* 22.

**HURON**—**GRAND** (Joe Dunn, mgr.): *Joshua Simpson* Nov. 28 pleased two fair houses. *Allegro Dances in a Romance in Ireland* 4; large house; pleased. *Horatio Stock* co. in week engagement 8-14 pleased good houses. *The Messenger Boy* 17 (local). *We Are King* 21.

**WATERFORD**—**GOSS OPERA HOUSE** (Goss and Bird, mgr.): Advanced *Waterford* 11, 12; poor business. *Under the North Star* 14; fair. *Waterford* 15; co. and business. **GRAND** (Culver and Engleby, mgr.): *A Mad Love* 18; co. and business fair. *The Buffalo Mystery* 21.

### TENNESSEE.

**CHATTANOOGA**—**OPERA HOUSE** (Paul R. Albert, mgr.): *Al. G. Field's Minstrels* 11 pleased large house. *Cupid at Vassar* 12; house and performance very good. *Forty-five Minutes from Broadway* 13; average. *Incident of a Lifetime* 14. *The Lion and the Mouse* 18. *Paul Gilmore* 19. *The Holy City* 21. *Mrs. Leslie Carter* 26. *BJOU* (G. A. Neal, mgr.): *A Contented Woman* 9-14 pleased big house. *Allegro Dances in a Romance in Ireland* 22. *Willy in a Lucky Dog* week 18. *The new Black Crook* 22-24.

**MEMPHIS**—**LYCRA** (Frank Gray, lessee, and mgr.): *Before and After* 6, 7, drew well. *Madame Schumann-Heink* 12 pleased a fair audience. *George Washington* 18, 19. **BJOU** (Benjamin M. Steinbach, mgr.): *Bedford's Hope* to fair business 9. *Al. The Black Crook* delighted splendid audience 10. *Paul Gilmore* 20-22. **OPERA** (Max Furbush, mgr.): The opening of this house in advanced vade-ville will occur 22.

**NASHVILLE**—**VENDOME** (W. A. Sheets, mgr.): The Prince of Pilsos 12 pleased well filled house. *Cupid at Vassar* 14; fair business. *Macbeth's Minstrels* 18. *Paul Gilmore* in *The Wheel of Love* 25. *Mrs. Leslie Carter* 27. *BJOU* (George H. Hickman, mgr.): Hickman's Superior 9-14 pleased good houses. *A Contented Woman* 16-21; well filled houses. *Gambler* in *King of Love* 22.

**KNOXVILLE**—**STAUFF'S** (Fritz Stauff, mgr.): *Finance Girl* in *Cupid at Vassar* 11 delighted fair house. *Incident in the Power That Governs* 12 pleased a fair audience. *Forty-five Minutes from Broadway* 14 delighted large audience. *Paul Gilmore*, violinist, 18. *Paul Gilmore* in *The Wheel of Love* 25. *The Lion and the Mouse* 26.

**JACKSON**—**MARLOWE** (Werner and Turtledale, mgr.): John Griffith in *Richard III* 14 pleased small house; co. disbanded here on account of poor business. *The Holy City* 17. *Blanche Baten* 19.

**BRISTOL**—**HARLEMING OPERA HOUSE** (M. L. Fowler, mgr.): *Patty Field* 17; fair co. and business. *A Broken Heart* 18. *A Cowboy's Girl* 24.

### TEXAS.

**SAN ANTONIO**—**GRAND** (E. H. Weis, mgr.): Charles R. Bank 10, 11 in *Anthony and Cleopatra* to good business. *Helen Bryne* 11, 12 in *Peggy from Paris*; excellent, to fair business. *W. A. Whitmore in An Old Sweetheart of Mine* 13 delighted to fair business. *A Man from Home* 14; well liked, to fair business. *Home from Home* 15, 16; *My Friend from Arkansas* 16. *Kerry Gow* 21, in *The Bishop's Carriage* 22, 23. **EMPIRE** (M. E. Brady, mgr.): *The Bishop's Daughter* by the Burtons and *Hannigan Stock* co., with Emma Bunting, week 9-14; enthusiastic audiences; the best stock co. that ever appeared in this city; every detail perfect; business big. *W. H. Hamilton* 24. *LYRIC AIR-DOME* (H. H. Hamilton, mgr.): Nineteenth Infantry Band. *Frank O'Connor* (John and his band from Philippines; Madame Rivers and C. E. Hart) and the trained dogs, and Madame Alana, Colonial girl, Miss Jackson of Dallas week 15-21.

**SHERMAN**—**OPERA HOUSE** (A. B. Seal, mgr.): *Paradise* 12; small business; pleased; bad weather. *Helen Grant* in *Under the Southern Cross* 13; capacity; pleased. *BJOU*: Miss Grant's appearance in this *Southern Cross* was her initial performance here; very well received, rehearsals having been in progress here for some weeks now. While in strength this piece is not up to the standard of *Paradise*. It is fairly well constructed and is an adequately handled as have been all of the other previous roles. Presentation being particularly good.

The *samples* of the *Daughters of the Confederacy* for the present, it should and will be warmly received.

**WACO**—**AUDITORIUM** (Gale Garlink, mgr.): *Queen Washington*, Jr. 9 delighted a large audience. *W. A. Whitmore in An Old Sweetheart of Mine* 13; fair business; pleased. *Peggy from Paris* 18. *Kerry Gow* 22. *In the Bishop's Carriage* 21. **MAJESTIC** (Friedlander and Lendle, mgrs.): A strong *Vanderbilt* 11 including Rogers, Moore, and *Madame's Minstrels* 20. *Richard III* 27.

**CHARLESTON**—**BURLEW OPERA HOUSE** (S. Burlew, mgr.): *McIntyre and Heath in The Ham Tree* 12 pleased an audience that packed the house. *Brewster's Millions* 13; good performance and business. *George George in Divorcee* 16; largest and most fashionable audience this season. *Al. G. Field's Minstrels* 23. *Mrs. L. C. Carter in Du Barry* 26. *Ma's New Husband* Jan. 1.

**PALESTINE**—**TRIMBLE** (W. E. Swift, owner and mgr.): *The Matinee Girl Musical Comedy* co. week 2-3; excellent good business. *Play: A Trip to Coney Island* 14. *Two Fair Ladies, A Night Out, A Man from Bowlers* 15. *Two Old Comedies* 16; good co.; booked for return. *Hans Hanson* 18. *Holiday Girl* 20. *Morgan-People* co. week 22. *Donelly and Hatfield's Minstrels* 20. *Joseph Patten in The Show Pokes* Jan. 1. *Copeland Stock* co. 6-11.

**DALLAS**—**OPERA HOUSE** (George Anny, mgr.): *Madame Schumann-Heink* 9 to a very cultured and refined audience. *Brown of Harvard* 10 pleased a large audience. *George Washington*, Jr. 11, 12; good business. *Paradise* 13; deserved a larger audience. *Helen Grant* 16. *Black Patti Troubadours* 17. *Bernard Galvin* 18. *In the Bishop's Carriage* 19, 20. *When We Were Friends* 21.

**GALVESTON**—**GRAND** (Dave A. Weis, mgr.): *Brown of Harvard* 3 delighted a large audience. *George Washington*, Jr. 4; good business; pleased. *Helen Bryne in Peggy from Paris* 7. *Paradise* 8. *Black Patti Troubadours* 17. *Bernard Galvin* 18. *In the Bishop's Carriage* 19, 20. *When We Were Friends* 21.

**CHARLESTON**—**GRAND** (Robinson and Peeler, mgr.): *County Sheriff* 2; poor to good houses. *Character* 3. *Two Fair Ladies* 4; good business; pleased. *McIntyre and Heath in The Ham Tree* 12 pleased an audience that packed the house. *Brewster's Millions* 13; good performance and business. *George George in Divorcee* 16; largest and most fashionable audience this season. *Al. G. Field's Minstrels* 23. *Mrs. L. C. Carter in Du Barry* 26. *Ma's New Husband* Jan. 1.

**CLARKSBURG**—**GRAND** (Robinson and Peeler, mgr.): *County Sheriff* 2; poor to good houses. *Character* 3. *Two Fair Ladies* 4; good business. *McIntyre and Heath in The Ham Tree* 12 pleased an audience that packed the house. *Brewster's Millions* 13; good performance and business. *George George in Divorcee* 16; largest and most fashionable audience this season. *Al. G. Field's Minstrels* 23. *Mrs. L. C. Carter in Du Barry* 26. *Ma's New Husband* Jan. 1.

**MARTINSBURG**—**CENTRAL OPERA HOUSE** (Charles W. Bay, lessee, manager and mgr.): *The County Sheriff* 2; fair business; good co. *Character* 3. *Two Fair Ladies* 4; good business; pleased. *Sis in New York* 11 to good business. *McIntyre and Heath in The Ham Tree* 12 pleased two good houses. *Hilliar* 13.

**MANNING**—**OPERA HOUSE** (J. M. Barrack, mgr.): *U. T. C. 3* pleased fair audience. *My Dixie Girl* 5 failed to please. *The Arrival of Kitty* 9; good business; pleased. *The County Sheriff* 10; good to fair business. *The Girl in the Barracks* 12.

**WISCONSIN**.

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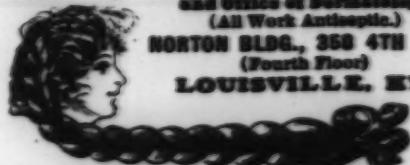
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